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TIMING BELTS

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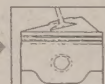
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Why You Need to Replace The Timing Belt

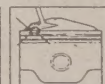
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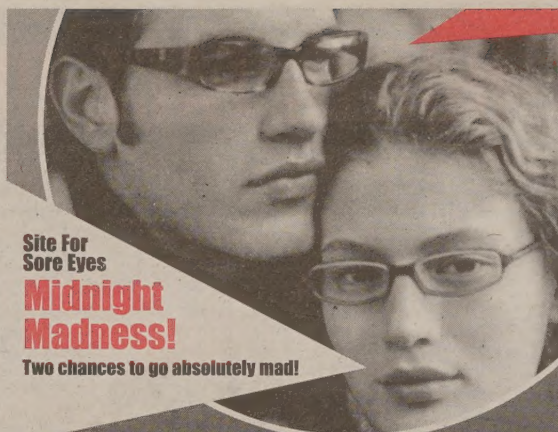
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Site for Sore Eyes.

in this issue

During the 1992 presidential campaign, William Safire, the crusty conservative columnist for the *New York Times*, started writing about the concerns he had with the pervasive climate of secrecy in the White House, the notion that the president, whose name was Bush, didn't seem to understand that in the United States, phrases like "national security" don't always trump the right of the people to know what the government is doing.

In the end — on the basis of that problem alone — the lifelong Republican and former speechwriter for Richard Nixon announced he was voting for Bill Clinton.

I thought about that when I heard the year-end press conference of another president named Bush on the radio Monday morning. It was hard to believe I was hearing right, so I checked the CNN transcript when I got into the office. Here's what George W. Bush said when a reporter asked him about the disclosure that he had authorized domestic wiretaps without any sort of warrant:

"The fact that we're discussing this program is helping the enemy."

The implication: The public should never have found out illegal wiretaps were being used. The press should never have asked about it. Nobody should know because, after all, that will help Osama bin Laden and the terrorists.

Bush is on the ropes. His poll numbers are plummeting, and the Democrats are talking almost seriously about taking back Congress in the midterm elections. He scrambled to defend his policies in Iraq and his clandestine spying on Americans in a prime-time speech and a press conference — and by all accounts, it's not working. Even the conservatives (the real conservatives) don't like this government secrecy and phone-tapping stuff.

Now the Democrats need to get off the defensive, go on the offensive, and present a real alternative, a set of public policies that would give people a reason to vote for them and not just against Bush. But I'm not seeing a lot of that going on. In fact, as we point out on page 11, the Democratic House leader, Rep. Nancy Pelosi, has handed Republicans the ability to start privatizing national parks. Her Presidio Trust bill (backed by a bunch of progressive foundations and nonprofits that should have been looking for ways to challenge the right-wing agenda) lays the philosophical groundwork for a new attack on public land.

Which isn't terribly good offense or defense.

Tim Redmond
redmond@sfbg.com

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By Rita Felciano (p.34)

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The cover: Ice skaters take over San Francisco Bay; photo illustration by John Ueland. Happy holidays from the Bay Guardian!

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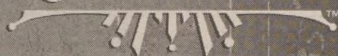
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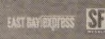
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Celebrate Chanukah

Join Rabbi Michael Lerner And Beyt Tikkun Synagogue For the 1st Night of Chanukah December 25th, 2005

Beyt Tikkun is excited to invite you to our Chanukah Party! We invite our non-Jewish friends to end Dec. 25th in a different way—celebrating the first national liberation struggle—Chanukah—with song, dance and stories.

There will be activities for children and adults. As it begins to darken outside, we'll gather around the menorahs and light candles for the first night of Chanukah. Bring the whole family and your menorah. We'll supply latkes—you bring a vegetarian main-course dish to share with 10-12 people.

Everybody is welcome!

Location: Synergy School, 1387 Valencia St.
San Francisco, CA

Time: 3:00-6:00 pm December 25th, 2005

You are also invited to join us on Friday, December 30th for Chanukah and Shabbat Services. Chanukah candle lighting and blessings precede our lively Shabbat Service. Services begin at 7:00pm at Noe Valley Ministry located at 1021 Sanchez St. in San Francisco.

On Saturday, December 31st we'll all come together again at Rabbi Lerner's home in Berkeley to study torah, and share a festive vegetarian potluck meal.

Info: www.BeytTikkun.org



We can't wait to see you.

About Beyt Tikkun Synagogue: Beyt Tikkun Synagogue, led by Rabbi Michael Lerner, is a Jewish community committed to the healing, repair and transformation of our world. We are part of an emerging movement of Jewish Renewal that is seeking to return to the deepest sources of Jewish spirituality. We have services in San Francisco on the first Friday night of each month and one Friday night a month in Berkeley (check website for details), plus frequent Torah study (exploring the philosophical and social theory issues that underlie religious belief) on Saturday mornings at the home of our rabbi in Berkeley.

For more information visit: www.beyttikkun.org,
call 415-575-1432 or email shul@tikkun.org

letters to the editor

Catholic eyeglasses

Tommi Avicoli Mecca puts the conventional case against the Catholic Church succinctly and well [Opinion, 12/14/05]. He is out of sympathy for the Church, or for that puzzling splinter group we call the Vatican, and I sympathize.

But because of a false analogy, he's also out of sympathy with those of us who are gay, lesbian, transgender—or just progressive—and remain Catholic. Analogies can be illuminating, but arguing from them is specious. Sure, in some ways, being Catholic is like being American. But anyone who sees the Church as solely a political institution is bound to be dumbfounded that anyone would willingly belong to it.

Avicoli Mecca is right: The Church is not a democracy. It's not a state or government at all. Washington puts you in jail for not paying your taxes; skip Mass and there are no black boots to kick down the door. The pope is not the head of the Church in the way George W. Bush is the US president. As every Catholic school kid knows, Christ is the head of the Church—which is vast, which was given to us all. What newspapers refer to as our Church "leadership" is not elected, but is called by God, or self-appointed, depending on your point of view and the unknowable motives of those who trouble to climb the ecclesiastic ladder. I suppose we're all free to evaluate that sort of authority. Hence the resounding yawn with which married Catholics receive the official teaching on contraception.

Christ himself thought of clerics as a necessary evil. And then they killed him. (The Crucifixion is probably the best argument for a separation of church and state, but nobody ever makes it.) That

they would kill the Church too, if they're allowed to, should probably come as no great surprise.

So a better analogy, I think:

The Church is like a pair of eyeglasses. I see better with them. I don't walk into walls so much. The world looks different.

Your glasses break at the bridge of your nose, you're going to tape them together. You lose one of the temple bows, you're going to wear the lenses like a pince-nez. If both temples fall off, you're still going to do whatever you can to hang on to those lenses. You're going to want somebody please to rebuild the frames for you, but the lenses you're not letting go of, because without them you could be going round in circles for all you know.

When it comes to the Church, granted, the frames are busted real bad. But I still want to see where the hell I am and what the hell I'm doing, however I have to manage it.

Patrick Mulcahey
San Francisco

The other Don Fisher

It may seem strange for a left-of-center musician-artist to be defending "the Republican founder of the Gap" [Editorial, 12/7/05]. However, in my eyes he is maybe that *plus* a local hero to anyone who cares about world-class contemporary art. In a country devoid of, and increasingly hostile to, culture of any kind, I find his work in this area extremely important.

Politicians and others in charge of San Francisco public art brought us the embarrassing "Hearts in SF" and that mediocre Claes Oldenburg bow and arrow. Don Fisher brought us not one

but two world-class examples of work by possibly the greatest living contemporary sculptor (who was also born in San Francisco), Richard Serra.

He also recently loaned that huge, gorgeous painting by the amazing German painter Sigmar Polke to SFMO-MA that was on the fifth floor earlier this year. These are but a few examples of his long-term commitment to the arts in the Bay Area.

Fisher personally collects work from living artists, and the Gap Foundation funds many arts programs both large and small. It would be a huge mistake to overlook his artistic, architectural, and cultural contributions to the Bay Area.

Damon Smith
Oakland

Love bugs

Re: "Bed Bugs Are Back," 12/7/05:

Real-deal evil, Bed Bug,
eats So-phisti-City.
Like Boll Weevil, tough thug,
ain't lookin' fo' pity.

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Stress management

Lots of people like to make fun of police officers ["The Real Police Scandal," 12/7/05]. What's so terrible about letting these guys poke fun at themselves? Many police brutality incidents occur not because cops are evil people but because the officers cannot handle the tremendous amount of stress they encounter daily. I would think that the police chief would prefer officers use humorous videography as a stress management tool instead of alcohol, drugs, or beating up innocent civilians.

Rhiannon Pelton
Chattanooga, Tenn.

For the record

In last week's *Bars and Clubs* supplement, we listed incorrect information regarding where DJ Vanka's club night *Misturada* was moving to. Starting Jan. 5, *Misturada* will be at Club Six. For more information go to www.clubsix1.com.

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THE SAN FRANCISCO BAY GUARDIAN

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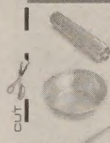
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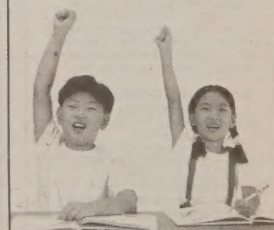
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opinion by mark leno

Why the world can't wait

The horror, lies, corruption, deceit, death, and destruction of the Bush-Cheney administration have all evolved to a scale beyond any of our worst nightmares. Our once-great nation has been reduced to a preemptive war machine, squandering our limited national resources on its imperial conquests while our domestic needs are left unattended.

This administration, aided by the one-party rule in Washington, DC, has traded governing for propaganda, allowed a treasured major city to decay in its own ruins, allowed the Department of Homeland Security to feed the voracious, petty appetites of lawmakers, replaced science with superstition, transformed torture into policy, enriched the most privileged by indebting future generations, and ignored the urgency of global warming — while doing everything in its power to supplant our democracy with a theocracy.

While referencing every national concern back to 9/11, the Bush-Cheney administration has underfunded domestic port security by \$1 billion and the need of our first responders by \$98 billion. While declaring education among his top priorities, President George W. Bush has shortchanged the No Child Left Behind Act by \$9 billion. In the midst of a national health care crisis, five million Americans have lost their health insurance since Bush took office. Food stamps to prevent malnutrition, student loans providing access to higher education, and indigent medical care are all at risk to allow for further tax cuts to the nation's wealthiest. Women's reproductive rights and health issues have been reduced to a political football.

Under Bush's leadership, corruption has become the newest fashion in Washington. The likes of Jack Abramoff, Tom DeLay, Bill Frist, Scooter Libby, Randy (Duke) Cunningham, and Karl Rove have set new standards of deceit, greed, and intolerance.

And then there is the war in Iraq. After hundreds of billions of dollars have been carelessly and shamelessly spent on sole-source contracts to Halliburton and other presidential cronies, Iraq's infrastructure is in near shambles. International terrorists have found a new and welcoming home,

while our own national security is arguably at greater risk than before September 2001.

Though the darkness has seldom appeared so absolute, the disenchantment of millions of Americans is beginning to find articulation. The World Can't Wait, a national movement to drive out the Bush regime, is exhibiting extraordinary leadership in harnessing and directing the myriad oppositional voices within our land. Having successfully executed numerous street demonstrations across the country Nov. 2 and with a full page *New York Times* ad last week, the World Can't Wait is in need of your immediate attention and support to continue its efforts.

In this dire situation, politics as usual will not do. Each of us has the responsibility, if not the obligation, to participate in this collective effort. We will spend many years repairing the damage Bush has already done to our economy, the environment, the health of our urban centers, and to our international reputation. The question we all need to ask is, at what cost do we suffer three more years of this abusive administration? Don't we all agree that the world can't wait three more years?

If everyone reading this piece were to visit www.worldcantwait.org and to take the next step, we would make a significant impact. Whether you are able to make a contribution of any size, volunteer your time in organizing a response in your community to Bush's State of the Union address in January, or share this information with everyone in your e-mail universe, I urge you to get involved. The reigning powers are counting on our being too disgusted, discouraged, and disheartened to challenge them in any creative fashion. They believe they can continue their assaults unimpeded.

A recent Ipsos Public Affairs poll indicates that by a margin of 50 percent to 44 percent, Americans believe Congress should consider impeaching President George W. Bush if he did not tell the truth about his reasons for going to war. Let's hold Bush accountable. Engage today. The world can't wait! ♦

Mark Leno represents San Francisco in the state assembly.

editorials

Nancy Pelosi's legacy

It's been just over 10 years since Congress passed Rep. Nancy Pelosi's Presidio Trust legislation, effectively creating the first privatized national park in the United States (see "Stolen Base," 5/8/96). The results are pretty clear: Just cruise through the Presidio and check out the gigantic new office complex George Lucas has built. In fact, the private business interests that were given control of the park in 1995 now oversee more than 80 percent of the 1,408-acre parcel. The goal of the privatizers: raise enough money from development, leases, and other real estate deals to pay the entire cost of running the park by 2013. That's what Pelosi's legislation requires.

It's a terrible disaster for San Francisco. And at the time we warned it would set a terrible precedent for the nation: Once you turn the national parks over to private interests and require the parks to pay for themselves, you'll get the equivalent of Nike Corp. putting logos on the Grand Canyon and casinos demanding concessions at Yosemite.

Guess what? Just as we had feared and warned, the Republicans have discovered Pelosi's lovely precedent, and are looking at ways to privatize 350 million acres of public land. A rider by Rep. Richard Pombo (R-Tracy) that would have allowed big corporations to take over public parcels for almost nothing nearly snuck into a 2005 budget bill. And earlier this year, Rep. Mark Souder, an Indiana Republican, introduced a bill that would in many ways mirror Pelosi's model for the entire national park system, by cutting back on park funding and requiring the parks to find corporate sponsors to make up the difference.

This is a gigantic leap from the philosophy behind the formation of the national park system a century ago. National parks aren't supposed to be revenue generators. They're supposed to be publicly supported and publicly controlled places where the public can enjoy the natural world.

For years, the right wing of the Republican party has been trying to undo that social contract: When Ronald Reagan was president, his interior secretary, James Watt, proposed letting Disney take over the Grand Canyon — but the idea was so roundly dismissed as lunacy that it never went very far.

In fact, nobody really took it seriously until a San Francisco Democrat, a woman who is now the highest-ranking Democratic politician in Washington, decided to give it liberal credibility.

• • •

The Presidio Trust Act emerged from the fray that erupted after the Pentagon decided it no longer needed the San Francisco headquarters of the Sixth Army. Under legislation authored by the late Rep. Phil Burton, the Presidio was supposed to become part of the national park system the moment the military marched away.

But as soon as this stunning parcel — perhaps the single most valuable chunk of urban real estate in the world — popped up on the horizon, private interests in San Francisco began to eye it greedily. Pacific Gas and Electric Co. cut a backroom deal to have the Army spend \$5.5 million upgrading the electrical grid on the base — and then pay PG&E \$4 million to take it over. That was the first sign of trouble: For half a century the Army had run a public power system at the Presidio, and now it was going private, at public expense (see "The Presidio Power Grab," 1/12/94). Soon, a special planning council headed by the chair of Transamerica Corp., and

involving the Gap's Don Fisher, PG&E executives, the University of California, the Energy Foundation, and other big interests, was poised to set the Presidio's future — and Pelosi was carrying the water.

Pelosi argued that the only way to save the base as a park was to let private businesses raise money through development and real estate deals to cover the operating costs. If that didn't happen, she argued, the conversion to civilian use would never take place — or, she even warned, Congress could try to sell it to the highest bidder.

Yes, there was a Republican-controlled Congress. But the Democratic president, Bill Clinton, wasn't likely to sell the Presidio — and the public would never have tolerated it. That was an empty threat used to promote her privatization initiative.

But the scare tactics — and arm twisting — worked: By the time the bill got to Congress, virtually every major environmental group, including the Sierra Club and the Natural Resources Defense Council, backed it. So did almost every elected official in San Francisco. Willie Brown, John Burton, Carole Migden, Kevin Shelley, and the Board of Supervisors all signed on. All the big neighborhood groups, including San Francisco Tomorrow, supported it. The *San Francisco Examiner* and the *Chronicle* blacked the story out.

Only a small band of neighborhood types, led by Joel Ventresca and Neil Eisenberg, along with some animal rights activists and veterans, tried to fight the plan, but they got no support or political traction.

Now, of course, almost everyone who initially backed the plan has seen what a disaster it's become. The Sierra Club has completely reversed its position, decrying the overdevelopment of the park and the precedent it sets. But the damage is done: The Republicans have been able to take a Democrat-sponsored plan and turn it into a model for destroying one of the nation's most precious (and irreplaceable) resources.

Pelosi and her House colleagues will no doubt bitterly oppose the Pombo and Souder bills, and they'll decry the attack on public lands and lay it at the feet of the Bush administration. We're the first to agree that Bush wants to privatize almost every aspect of American life. But in this case, if Pelosi and her allies want to be consistent, they need to move — now — to repeal the Presidio Trust bill and ferociously oppose any idea that requires national parks to pay their own way through corporate sponsorship.

But if somehow the Republicans manage to turn the national park system into a subsidiary of Disney, Halliburton, or Microsoft the way the Presidio has become a private office park for George Lucas, the blame for laying the groundwork will lie with the Democratic representative from San Francisco. ♦

PS: In the 1970s, when the right wing was on the run and looking for ways to become a force again in American politics, much of the intellectual work was done by a series of foundation-funded think tanks. When Pelosi was preparing to privatize the Presidio, the local foundations and nonprofits that were supposed to be in the progressive camp went right along with her. The Energy Foundation and the Tides Foundation, for example, were key to the bill's support — and they both wound up with cozy leases at the Presidio (see "Pulling Strings," 10/08/97).

And, of course, the entire Democratic Party operation in San Francisco signed on.

That's how the insidious, creeping privatization of America happens.

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The Presidio's progeny

Right-wing Republicans are moving to privatize national parks. Guess where that idea started

By Matthew Hirsch

Republicans in Congress are mounting an assault on the national parks system that threatens development of vast tracts of untouched land.

Bay Area representative Richard Pombo sponsored legislation this year that could have put as much as 350 million acres of land on the auction block. The proposal, which was part of a larger congressional budget bill, had activists fearing the worst: condos in the Grand Canyon, ski lodges in Tahoe National Park, maybe a strip mall in Yosemite.

And although he withdrew the bill under immense pressure Dec. 13, nobody expects Pombo or Nevada representative Jim Gibbons, who first proposed the land sale, to throw in the towel just yet.

"[Gibbons] wants open lands to be developed. He thinks the land is there to be developed," Sean Hecht, executive director of the UCLA Environmental Law Center, told the *Bay Guardian*.

Meanwhile, Rep. Mark Souder, an Indiana Republican, has lined up almost 60 cosponsors for a separate bill that seeks to gradually replace public funding for national parks with corporate sponsorships and private contributions.

This strategy bears all the markings of a classic Republican maneuver: Shrink the size of government and enrich corporate coffers in one swoop. And though it's at the top of the Republican agenda right now, it's an experiment that actually started in San Francisco, when Rep. Nancy Pelosi and other high-ranking Democrats led Congress to create the first privatized national park, at the Presidio.



Natural selection: Corporations have long tried to make inroads into the national parks, as with these ads in the guidebook distributed to all Yosemite National Park visitors.



popular with many of the Presidio's current critics, but decided against it because there wouldn't be enough tenants for all the Presidio's historic buildings — and because renting to nonprofits wouldn't have raised enough money.

These days, even though some park programs have won praise (the vegetation management plan, for example), real estate development in the Presidio has activists fuming. And nothing stirs up discontent over private influence in the Presidio better than the Letterman Digital Arts Center, a 23-acre production studio and commercial office complex run by filmmaker George Lucas.

John Rizzo, an elected Sierra Club leader, told us that after meeting with Presidio Trust officials about development in the park, he believes the trust saw its work as a real estate development project. "That's certainly how Don Fisher saw it," he said.

One of the Presidio's more strident critics, Rizzo now calls the Presidio Trust

a "tax-exempt, private enclave." He says the Presidio spells danger for other national parks in the country, because it shows Congress that maybe this idea can work in other places. Public parks shouldn't be judged based on how much money they can raise, he said.

"It's only successful in the model that they set up, but that shouldn't be how you measure the success of a national park," Rizzo told us.

That's exactly what Representative Souder has in mind. His bill, HR 1124, would replace much of the current park funding with private donations. His plan dovetails with moves the Bush administration is already making: According to Environmental News Service, the Park Service has issued a draft directive loosening the rules on corporate naming rights in parks.

• • •

There are obvious differences between the public-private management of the Presidio and the direct sale of land Pombo's bill would have allowed. Even though sections of the Presidio are cordoned off from the public, nothing in the park can be completely sold off. The land under the \$350 million Lucas facility invested in the Letterman Digital Arts Center is technically the property of Uncle Sam.

But the danger is that the Presidio will give privatization backers a model to use in promoting plans that reduce or eliminate public funding for parks.

"It's certainly possible that privatization on a case-by-case scenario could erode support for public land," said Hecht, the UCLA law professor.

Back when she introduced her bill, Pelosi argued that the Presidio Trust was the only alternative to allowing the park to slowly deteriorate for lack of funding. And with Republicans controlling everything in Washington these days, the prospect of parks without adequate maintenance or staffing is very real.

But as Republicans threaten the future viability of the national parks, the Presidio represents the first step toward removing public land from public control. ♦

E-mail Matthew Hirsch at matthew@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW

THE YEAR IN REVIEW 2005
PART ONE: A HECKUVA JOB

MARCH 21: BUSH CUTS HIS VACATION SHORT TO FLY BACK TO D.C. AND SIGN THE SCHMIDT BILL. HEH, HEH! HONK CAN WE LOSE? THIS IS A POLITICAL NO-BRAINER!

SO TO SPEAK.

AUG. 28-SEPT. 3: BUSH ADMINISTRATION FIDDLES AROUND WHILE NEW ORLEANS DROWNS. I'M SURE BROWNE'S GOT IT UNDER CONTROL! NOW HOW DO YOU PLAY THIS THING?

JAN. 7: WE LEARN THE ADMINISTRATION HAS BEEN PAYING CONSERVATIVE COMMENTATOR ADAMSTRONG WILLIAMS TO PROMOTE ITS AGENDA.

IS THIS A GREAT COUNTRY OR WHAT?

MAY 1: DOWNING STREET MEMO IS PUBLISHED. PRETTY MUCH PROVING THAT BUSH LIES US INTO WAR, IN A PARALLEL UNIVERSE SOMEWHERE, HE IS IMPEACHED AND IMPRISONED.

BUT NOT HERE.

SEPT. 18: TSM DELAY INDICTED ON MULTIPLE COUNTS. AGAIN, I FEEL THE BIASED LIBERAL MEDIA IS SOMEHOW TO BLAME. YOU CAN'T TRUST 'EM!

JAN. 12: THE EXPERTS SEARCHING FOR WMD'S IN IRAQ SILENTLY CONCLUDE THAT THERE ARE NONE.

NO BIG DEAL! WE WENT TO WAR TO UN-PRO-MOTE DEMOCRACY!

RIGHT? SURE, GEORGE.

MAY 31: DICK CHENEY SAYS IRAQ INSURGENCY IN ITS "LAST THROES." ALSO THE EASTER BUNNY IS REAL. LEPRECHAUNS, TOO.

I DIDN'T KNOW THAT!

OCT. 3: HARRIET MIERS NOMINATED TO SUPREME COURT.

OCT. 25: MIERS NOMINATION WITHDRAWN.

FEB. 10: FAKE REPORTER JEFF GANNING RESIGNS FROM FAKE NEWS AGENCY WHICH EMPLOYED HIM TO ASK FAKE QUESTIONS.

IT'S A SAD DAY FOR MALE ESCORTS-TURNED-FAKE-JOURNALISTS EVERYWHERE.

AUG. 11: G.O.P. ULTRA-LOBBYIST JACK ABRAMOFF INDICTED FOR FRAUD.

IT'LL BET HE'S BEING RAILROADED BY THE BIASED LIBERAL MEDIA!

MAKES SENSE TO ME!

OCT. 26: U.S. DEATH TOLL IN IRAQ REACHES 1000--

--AND THERE'S NOTHING MORE FUNNY ABOUT THAT.

TO BE CONTINUED...

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WiFi: Who's in control?

Supes wary of backroom deal on Newsom's Internet-access program

By Camille T. Taiara

Sup. Ross Mirkarimi, who chairs the Local Agency Formation Commission, had a stern warning Dec. 16 for Chris Vein, point person on Mayor Gavin Newsom's ambitious project to provide free or affordable wireless broadband to all residents at no cost to the city:

"We don't want to be faced with a do-or-die, Comcast-like vote," Mirkarimi said at a LAFCo hearing. Nor, he said, does he want "a vendor-driven contract where we're negotiating for the tidbits."

It was a dramatic demonstration of the issues critics are raising about the mayor's plan, known as TechConnect, and it underscored the deep disconnect between the Mayor's Office and community activists over a landmark program that could shape city communications for decades.

Mirkarimi favors creating a municipal network that places public needs before private profits. Yet the city hasn't been making a good faith effort to look into that option, he argued.

Mirkarimi and his LAFCo colleagues had summoned Vein, interim director of the city's Department of Telecommunications and Information Services (DTIS), to address concerns that the mayor and his staff have been too secretive in their formulation of TechConnect — and may be gearing up to hand the project over to Google or some other private high-tech firm.

There's a precedent here: Earlier this year, the DTIS negotiated a deal behind closed doors that extended Comcast's cable franchise with the city for another four years, effectively cutting off a rare and important opportunity for public input on the deal. The mayor and the city attorney strong-armed the Board of Supervisors into accepting the pact. (See "The Comcast Cliffhanger," 9/21/05.)

Almost everyone agrees that the essence of the mayor's plan is a good thing. By connecting the entire city through wireless technology that could provide cheaper alternatives to traditional telephone and cable systems and could be accessed from virtually anywhere, TechConnect could have a lasting impact on underserved communities and the local economy.

But so far Newsom seems to be leaning heavily toward a private-sector solution. A leaked confidential draft request for proposals (RFP) calls for proposals from entities prepared to design, deploy, operate, maintain, and upgrade the network.

Newsom still hasn't explained how a company might build, operate, and maintain a citywide wireless network with no public funds — and what city residents would give up in exchange.

Publicly released summaries of proposals submitted by Google, Earthlink, and others provide some clues. The proposals talk of offering premium services for a fee, and of "monetizing" the Web

through advertising and use of the TechConnect logo.

There's money to be made: Internet ad revenues peaked at \$3.1 billion during the third quarter of this year, according to stats released last month by the Interactive Advertising Bureau and PricewaterhouseCoopers.

A lot of the advertising is carefully targeted — Google, for example, directs ads to users based on the words in their search requests.

The kind of access a citywide wireless Internet provider would have to data on San Franciscans' online communications and transactions "is worth way more" than the cost of erecting and operating a wireless network," Chris Hoofnagle, of the Electronic Privacy Information Center, told the *Bay Guardian*.

EPIC, the Electronic Frontier Foundation, and the American Civil Liberties Union submitted a formal comment calling on the city to establish strict privacy

parameters for TechConnect, but those parameters were not reflected in the leaked draft RFP.

Privacy is just one of many critical issues that remain unaddressed as the city finalizes its RFP.

Community activists say there's still no formal game plan for bridging the digital divide — that is, for bringing Internet access to low-income populations. There's no baseline definition of what the city expects a vendor to provide as part of its free basic service — and with peer-to-peer applications like VOIP and video streaming representing the future of the Internet, any service that fails to provide enough speed and capacity to support such applications will quickly become obsolete.

Internet for Everyone, a grassroots coalition including Media Alliance, One Economy, Caminos Pathway Learning Center, and others, is asking the city to create a Digital Inclusion Community

Advisory Board to help "identify the needs of underserved communities, and to make policy and funding recommendations." They're also asking for a Digital Inclusion Fund, to be spent locally.

On the more technical side, the city is requiring open access to the TechConnect network but hasn't defined what that means. Will the system allow people to share files and communicate directly and for free, rather than through a centralized, fee-based data choke point? Will the underlying software be proprietary rather than open source and thereby lack the flexibility to incorporate the latest technological innovations? What kinds of services will independent providers be allowed to offer over the network, and at what cost to the provider?

"I don't think they have the technical expertise to work that out, or they haven't thought about it," said Tim Pozar, of the Bay Area Wireless User Group, who worries the city may be handing over an important chunk of the spectrum to a private company and creating another monopoly.

Nor has there been any mention of oversight mechanisms.

"You just need to look at historical

precedents" to know that private companies are likely to abuse their market power when granted control over a local utility, Sascha Meinrath, spectrum policy analyst for Free Press and an expert in community-oriented wireless networks, told us.

The Mayor's Office insists there's plenty of time to negotiate the details. "You don't want to play all your cards up front," the DTIS's Ron Vinson said at a Dec. 15 TechConnect community meeting, in response to concerns that these issues and others hadn't been worked out yet. "We could be limiting ourselves by setting standards on our demands up front. We want to see what they offer us first."

But the various advocates we spoke to for this piece all thought that was a backward way to work.

"Given we're talking about delivering the entire city of San Francisco, it doesn't make sense to start negotiating with companies to find out what's the best of the lot," Meinrath said. "The city should be driving what it demands if it is going to give out a virtual monopoly." ♦

E-mail Camille T. Taiara at camille@sfbg.com.

Solidarity never

In Diamond Heights a nonprofit landlord causes much grumbling

By A.C. Thompson

Gripping about your landlord isn't exactly novel in San Francisco, a town where 65 percent of the populace rents, cheap apartments are an endangered species, and property owners can generally extort tenants for huge piles of money.

But Eunice Mix's story is a little different. See, Mix, who lives in a modest wood-paneled apartment in Diamond Heights, rents from the National Farm Workers Service Center, a white-hat nonprofit organization whose mission is to provide "working families" with housing that's "both affordable and of high quality." Founded in the mid-1960s as an offshoot of César Chávez's United Farm Workers union, NFWSC now owns thousands of rental units scattered across California, New Mexico, Texas, and Arizona.

Mix was enthusiastic when, at the end of 2000, NFWSC purchased her development, a spread of 104 apartments called Vista Del Monte; the complex, which consists largely of taxpayer-subsidized housing for low- and middle-income folks, had fallen into disrepair, and the center promised to make extensive renovations — tearing off rotting roofs; rebuilding garages, rolling on fresh paint both outside and inside, and more. "We said, 'These people are nice. They're real. They're César Chávez's people,'" she recalled.

These days, though, Mix and other residents are bummed on NFWSC for a host of reasons — including, ironically, the company's refusal to recognize Vista Del Monte's Residents' Association, which is essentially a union of renters — and the overhaul of the complex has been marred

by a series of costly snafus and a tangle of ongoing litigation. While most of the complaints aren't superhardcore, the pattern of complaints and apparent screwups makes one wonder a little about the organization.

"They're saying Vista Del Monte's Residents' Association is defunct," said Mix, who is chair of the group. "We're still active and organizing. We're still working with the community. We're not defunct."

At NFWSC Sabrina Padama disputes Mix's allegations. Padama, who manages California properties for NFWSC, admits she hasn't met with the tenants "for a long time" but says she's still willing to dialogue with the residents' association.

Earlier this month Mix sent a letter to the US Department of Housing and Urban Development, which underwrites and oversees the complex, cataloging her group's beefs with NFWSC. Among the allegations: NFWSC cut off water to the apartments without notice, was "botching apartment renovations," had closed the laundry facilities, and had "stopped all communication" with the residents' association.

For Mix, one of the biggest sore spots is the state of the community room. Residents had used the community room, an airy space with a bunch of windows, to distribute food to poor families, but since November 2004 it's been off-limits, filled with construction supplies — and the food program is on indefinite hiatus.

Fellow tenant Barbara Harris has a pile of snapshots documenting what she claims is shoddy construction work and maintenance at Vista Del Monte. Harris



Dissed: Vista Del Monte tenants Eunice Mix (left) and Sandra George say their pro-union landlord won't recognize their tenants' union.

says the new paint is flaking, the roof is leaking by her front door, the bathroom door is too short, and the building intercom doesn't work. Her observations are echoed by other tenants.

The NFWSC says the grievances are overblown. "I don't see how there's any big problems," Padama said. "Any time there's been a complaint, we've followed up with the construction company immediately." The paint problem, she added, has been cleared up.

Still, Harris is thinking about suing — which seems to be a common occurrence around Vista Del Monte. In fact, the whole renovation project, which has spawned at least six lawsuits, is turning into a bonanza for attorneys. First, in 2001, workers repairing the roofs allegedly forgot to throw tarp down before it began pouring rain; at least four units were seriously drenched, forcing tenants to relocate. According to court documents, some units were so badly damaged that tenants spent

a year living out of hotel rooms. Two groups of residents sued NFWSC and the construction firm — and eventually settled their cases out of court under undisclosed terms.

The roof debacle was followed up by a bunch of back-and-forth litigation involving the construction company, NFWSC's insurance company, and nearly by homeowners.

Padama, when pressed, admitted the lawsuits have "cost the property hundreds of thousands of dollars" so far.

Robert Isaacson, a former staffer with the San Francisco Redevelopment Agency who advises the Vista Del Monte tenants, isn't a huge fan of the farm workers at this point. As he put it: "I think their intentions were good with these upgrades, but they haven't been particularly competent." ♦

E-mail A.C. Thompson at acthompson@ushmail.com.

Cultivate nature

Wednesday, Dec. 21, 'tis the Earth Season, when the Redwood Creek Nursery replants native plants in and around Muir Woods. Help it repopulate these areas with indigenous flora. Snacks, tools, and training provided to all volunteers. 10 a.m.-1 p.m., Redwood Creek Nursery, near Muir Woods National Monument. (415) 383-4390, efriedel@parkconservancy.org.

Feed the hungry

Wednesday, Dec. 21, volunteer at the San

Francisco Food Bank, which redistributes donated goods to feed 50,000 San Franciscans every day. One Brick organizes a social gathering at a nearby bar for volunteers to mingle and reflect on their good deeds. 6-8 p.m., San Francisco Food Bank, 900 Pennsylvania, SF. RSVP at www.onebrick.org.

Help homeless children

Wednesday, Dec. 21, join the Homeless Children's Network on the last day of its holiday mailing parties to make an appeal for donations to the organization, which provides

mental health services to kids without homes. 6-9 p.m., 2940 16th St., Suite 301, SF. (415) 437-3997.

Improve Foster care

Wednesday, Dec. 21, the East Bay Animal Advocates calls upon you to phone up Safeway today and ask it to pressure Foster Farms to treat its birds better. According to the group's recent investigation (www.fosterfacts.net), Foster Farms is in violation of animal cruelty laws. 9 a.m.-9 p.m. (877) 505-4040, www.eastbayanimaladvocates.org.

AFL-CIO in Haiti report

Thursday, Dec. 22, Jeb Sprague, graduate student in history at California State University Long Beach, discusses his controversial research on how the AFL-CIO's Solidarity Center in Haiti spends the money it receives from the United States Agency for International Aid. Pierre LaBossier of the Haiti Action Committee also speaks, and Dave Welsh gives a report-back on his recent labor tour of the country. Potluck 6 p.m., presentation 7 p.m., ILWU Local 6, 255 Ninth St., SF. \$3 donation, bring a potluck dish. (415) 282-1908.

Get free toys

Thursday, Dec. 22, bring your kids and queue up for Glide Memorial Church's annual toy giveaway. Keep in mind that toys are given only to adults with children, and a long line forms early. 10 a.m.-11 a.m., Glide Memorial Church, 330 Ellis, SF. To volunteer, go to www.glide.org or call (415) 674-6080.

Procession for peace

Saturday, Dec. 24, participate in the silent procession for a resolution to Israeli-Palestinian conflict at the second annual "There Is No Peace in Bethlehem," organized by the Middle East Children's Alliance. 4:30-6:30 p.m., Union Square, corner of Geary and Powell, SF. (510) 548-0542, meccaforpeace.org.

Free Christmas meal

Sunday, Dec. 25, enjoy a festive meal of ham, turkey, and all your favorite side dishes at Glide Memorial Church's annual Christmas dinner. 9 a.m.-2 p.m., Glide Memorial Church, 330 Ellis, SF. Free. To volunteer, go to www.glide.org or call (415) 674-6080.

Holiday helpings

Sunday, Dec. 25, volunteer to help serve the homeless at the Tenderloin Tossie Holiday Dinner. The feast includes turkey, ham, and all the trimmings. 1-4 p.m., First Unitarian Church, 1187 Franklin, SF. Contact Toby at (415) 255-7503.

Death and taxes

Tuesday, Dec. 27, join the San Francisco Friends and Northern California War Tax Resistance as they strategize about how to defeat the war tax in the upcoming year. 7:05 p.m., 65 Ninth St., SF. Free, please bring a snack to share. (510) 843-9877, www.nowartax.org.

Eco-living event

Wednesday, Dec. 28, fantasize about your own sustainable dream castle at Skip Wenz's seminar, "Creating an Ecological House." The author of *Adding to a House and Ecotecture: Designing a Sustainable Future* discusses solar design and alternative construction, among other topics. 10 a.m.-5 p.m., Building Education Center, 812 Page, Berk. \$75. (510) 525-7610, www.ecologycenter.org.

Call counselors

Ongoing. Provide emotional support and peer-counseling services to callers on the AIDS/HIV/Hepatitis C Nightline. Evening or nighttime hours are available. The Nightline's number is (415) 434-2437, and volunteers take calls throughout the holidays, including Christmas Day. To volunteer, contact Rolph at (415) 984-1902 or e-mail rolphs@sfsuicide.org.

Construction coordinators

Ongoing. Join Habitat for Humanity as a crew leader and help the site supervisors and other volunteers construct new homes. Crew leaders lead small groups on project tasks and must commit to two days a month for six months. Contact Eric Knackmuss at (415) 406-1555 or eric@habitat.org (reference crew leader/craiglist in the subject line).

Ladies' Intern

Ongoing. Intern at the Community Resource Room this spring at the Women's Building. The intern helps at the center; aids women to find employment, housing, and other resources; and works on special outreach projects. Unpaid. E-mail resourceroom@womensbuilding.org.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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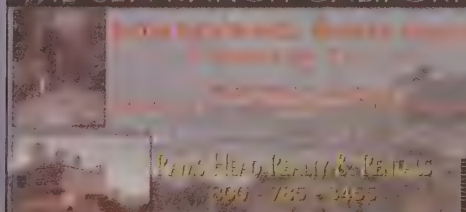
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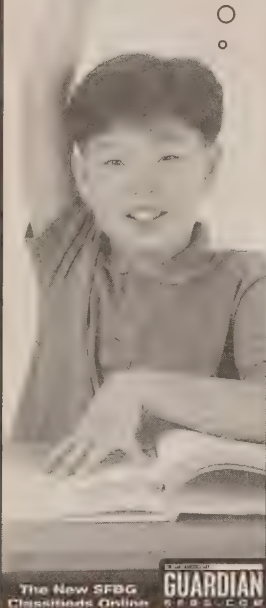
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Site for Sore Eyes.

New Life, old tricks

A SoMa rehab center offers local addicts "innovative" programs — without mentioning the organization's links to the Church of Scientology.

By Tali Woodward

Personal Values and Integrity. Ups and Downs in Life. The Way to Happiness.

To most people, the titles of the "Life Skills" courses offered at the New Life Center — a South of Market alcohol and drug rehabilitation program serving up to 80 people — probably sound like the silly but ultimately harmless jargon so common to self-help literature.

In fact, in many ways New Life is a beacon in a rough area with a huge demand for lower-cost drug treatment.

But there's another side to New Life, a side that the place doesn't advertise and that staffers are reluctant to acknowledge: New Life is using treatment programs designed by Church of Scientology creator L. Ron Hubbard, whose theories about drug abuse are so controversial that they have been banned from the San Francisco public schools.

We couldn't find any mention of Scientology, Hubbard, or the rehab program he created, which is called Narconon, in any of the center's public materials.

But six of the nine Life Skills courses listed on New Life's Web site bear identical names to courses offered by Narconon. Four of the titles are also shared with classes offered directly by the Church of Scientology. "The Way to Happiness" is even trademarked by the Association for Better Living and Education, the umbrella nonprofit for Narconon and the three other large nonprofits that are closely tied to the Church.

Narconon — which is not connected to the better-known Narcotics Anonymous, sometimes called NarAnon — shares some philosophical underpinnings with Scientology. It has also been criticized by medical experts for advancing theories that conflict with those of mainstream science — particularly Hubbard's notion that drugs are stored in fat cells for years and can cause "flashbacks" or cravings at any time. To remove the residues, Narconon recommends the New Life Detoxification program: a regimen of exercise, vitamins, and daily sessions in a dry sauna. (The program is essentially the same as the "purification rundown" that is a religious ritual in Scientology.)

The New Life Center offers the sauna program, though program administrators emphasize it is "optional." They acknowledge borrowing ideas and "technologies" from organizations linked to Scientology, but they insist New Life is not a religious program. "We are a sec-

ular program, and we intend to keep it that way," executive director Richard Prescott said.

But there are other connections between the Church and New Life that a potential client would have little way of knowing of, assuming he or she didn't search public records and Church documents.

What exactly is the center's relationship to this controversial treatment program and the sci fi-tinged church it's so closely tied to? And do the vulnerable, substance-addicted people who turn to New Life have any idea what they're getting into?

Rebirth

When I first contacted him, director of admissions John Spaw suggested we meet at Brainwash, the café-cum-Laundromat near New Life's two facilities. He politely explained that he used to work at another rehab program in SoMa and that, when the program went belly-up, he and a colleague searched high and low for funders to keep it going. Eventually a man named Richard Prescott emerged — a man Spaw described as "one of the most selfless guys I've ever met."

According to Spaw, Prescott put up the money to lease a new building, and on Dec. 3, 2003, "Forty-five clients and staff moved down the street from Tenth to Seventh, people carrying shopping bags and stuff."

The transition, Spaw said, gave New Life's three cofounders the opportunity to "reinvent the place." Today, he said, they treat up to 80 people with a wide range of addictions, many of whom are referred by nearby organizations.

"What we're trying to do is make treatment available and affordable to all," he said, pointing out that the program is relatively inexpensive for residential rehab: about \$400 per week.

Finding a spot in a lower-cost residential treatment center in San Francisco is notoriously difficult. There are typically at least 100 people on waiting lists for city-subsidized residential treatment — and that doesn't include anyone who might be able to pay even slightly more.

Spaw had a lot to say about the New Life program. He described it as an amalgamation of several well-known treatment approaches like the 12-step and the Therapeutic Community models. And he referred to the Life Skills classes, which aim to teach values like "being honest" and "how to communicate effectively" — both of which are loudly trumpeted goals in Scientology. But he never made even a passing reference to Narconon.

Eventually, I asked about the sauna program, mentioning I understood Narconon advocated a similar approach. He said New Life modeled its program on one set up for emergency workers who worked in lower Manhattan on Sept. 11, 2001. (Celebrity Scientist Tom Cruise reportedly helped finance it.)

Spaw said New Life's sauna program involves sitting in a sauna every day for

smaller facility around the corner, at 219 Seventh St.). The few clients hanging around greeted him warmly, and everything seemed pretty standard. Except one employee's odd reference to how he'd spent a few prior years "in secular society" — and the signs for Criminon posted on a wall.

The critics

Scientology, which was founded by Hubbard in the early 1950s and established as a church a few years later, is never far from controversy. According to the local Church's Web site, "Scientology® technology provides exact principles and a practical technology for improving spiritual awareness, self-confidence, intelligence and ability." But it has been accused of being a cult or a sort of pyramid scheme that depends on new members

disclosed a deep Scientology secret that is usually only shared with advanced practitioners of the religion: that the thetans were dispersed on Earth 75 million years ago by some kind of interplanetary warlord named Xenu.

In other words, it's all about aliens.

A day or two after he posted the documents, Touretzky told me, Church representatives had "phoned, faxed, and FedEx'd" his university, threatening to sue for copyright violation. Ever since, he's been amassing information about the Church and its projects, which he posts to several Web sites he runs, including www.stop-narconon.org. In the process, he's become something of an expert on the whole Hubbard crew.

Touretzky looked at the Web site for the New Life Center for all of five minutes before declaring, "This is definitely Narconon." He said the lack of reference to Scientology was really not that surprising — after all, Narconon has always been sold as a secular program created by "author and humanitarian L. Ron Hubbard" that is distinct from Scientology.

But Touretzky insists the rehab program is inseparable. "There is absolutely no scientific basis" for much of what is taught in Narconon, Touretzky said, including the idea that you can sweat drugs out of your body in a sauna. "That's the definition of religious instruction: stuff you're supposed to take on faith because the guru says so."

Experts who have evaluated Narconon have generally agreed that the program is not scientifically sound. Last year *San Francisco Chronicle* reporter Nanette Asimov uncovered how Narconon representatives were presenting the program's antidrug curriculum in public schools in San Francisco and other California towns.

In the review of the Narconon curriculum conducted for the California Department of Education, health experts concluded that it "does not reflect accurate, widely accepted medical and scientific evidence."

Steven Heilig, from the San Francisco Medical Society, oversaw a review by local experts. "The issues of saunas, of detox using these vitamins and minerals — they have a kernel of backing. But the way they use them is totally not backed by scientific research," he told me recently. School administrators in San Francisco and other California districts have since barred Narconon from the public schools.

Company ties

The New Life Center has other connections to the Church of Scientology.

New Life executive director Prescott is a Scientologist listed in one Church magazine as a donor of at least \$40,000. The official Scientology Web site lists him as a donor to the new San Francisco headquarters, on Montgomery Street. He's worked as a director of Narconon of Northern California, which runs a Narconon rehab facility in Watsonville.

When asked about his ties to the

Continued on page 18



Nice facade: The Folsom Street "main house" of the New Life Center shows no signs of its connections to Scientology founder L. Ron Hubbard.

to four hours and "a very strict regimen of vitamin supplements," including niacin.

Some medical researchers have warned that large doses of Niacin can cause liver damage.

Is any other aspect of the New Life program borrowed from Narconon? He shook his head. (When asked about it later, he acknowledged that the Life Skills component comes from Criminon, a prison program that shares leadership and curriculum with Narconon.)

And Spaw said the center accepts a high percentage of clients who are taking methadone or psychotropic medications — which is somewhat unusual for residential programs and also in direct conflict with Scientology's adamantly antidrug, antipsychiatry position.

Then he took me on a brief tour of what he described as the center's main building, at 1082 Folsom. (Once clients have made some progress, he said, they have the option of moving into the

supplying donations, volunteer work, and even newer recruits. And the tales of Scientologists using troubling tactics to quell criticism or silence detractors could fill volumes.

David Touretzky, who is a computer science professor at Carnegie Mellon University, was basically clueless about Scientology until the mid-1990s, when he started hearing about the Church's alleged penchant for deleting criticism of its activities from Internet message boards.

Doubtful that the Scientologists were really so vigilant, he told me that, "as an experiment," he posted on the CMU Web page internal Scientology documents that had been released during a court case.

It's a fairly well-known Church tenet that human beings are occupied by eternal souls called thetans, and that human suffering is caused by difficult experiences those thetan occupiers endured during past lives.

But the documents Touretzky posted



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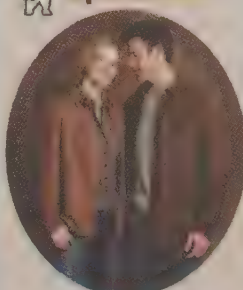
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GUARDIAN

Rehab center

From page 16

Church, Prescott told me, "I've been impressed with what they do, and I'm happy to identify myself as a Scientologist."

Corporation papers that the Social Betterment Development Co., the non-profit that runs New Life, has filed with the state list two officers in addition to Prescott. Both names appear on numerous Church lists of people who have completed Scientology coursework.

And the center's Web site mentions using Bright Sky Learning, a literacy program run by Scientologists and listed in the Church's directory of affiliated businesses, which is geared toward enabling Church members to patronize other companies using Hubbard's "technologies."

Despite all this, Prescott told me New Life is absolutely not a Scientology program.

"Whatever works, we are embracing," he said. "The center is so much more than a license with Criminon."

Spaw too said New Life is not out to recruit new Scientologists: "We don't talk about Scientology. We don't preach it ... There is no hidden agenda."

License questions

Whatever its relationship to Scientology, the New Life Center also has a perplexing record with state and federal regulatory agencies.

Prescott told me that he's just a little behind in getting his paperwork in order and that everything will be sorted out soon. But at the moment, New Life's paper trail is pretty twisted.

For one thing, the Social Betterment Development Co. has neither registered with the state attorney general, as non-profits are supposed to do, nor filed the proper tax forms. Internal Revenue Service spokesperson Jesse Weller told me that neither New Life nor Social Betterment is considered tax-exempt by the IRS. The rehab, however, is soliciting donations through its Web site, where a Federal Tax Identification Number is posted. Weller said the entity attached to that number is also not currently tax-exempt.

Prescott told me New Life will be able to apply its exemption retroactively.

Also, according to Lisa Fisher of the California Department of Alcohol and Drug Programs, the Folsom Street outpost does not have a state license. Sober-living homes do not necessarily have to be licensed as long as they are not providing "treatment." But Spaw and Prescott both said the Folsom facility is the "main house" where new clients begin their stay. (The facility on Seventh Street has been licensed since November 2004 to provide residential treatment to six people at a time.)

Fisher also told me her department has received two separate complaints about New Life. She said she couldn't provide any more details about those complaints because they are under investigation. ♦

E-mail Tali Woodward at tali@sfbg.com.

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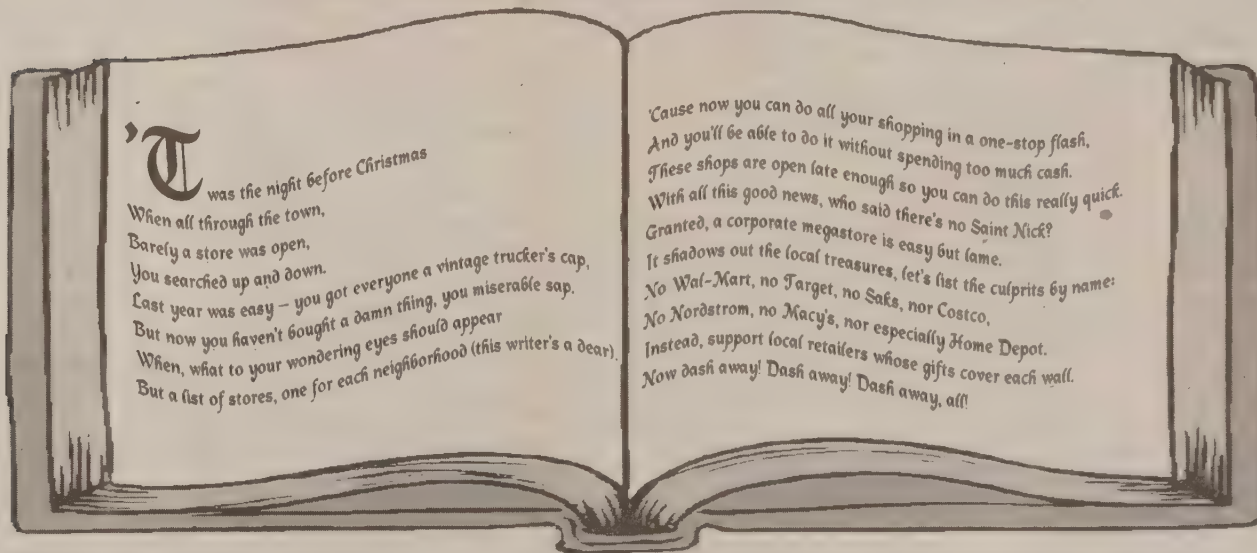
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Last-minute Santa

A procrastinator's guide to shopping on Christmas Eve. By Forrest Caskey



Berkeley

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Bernal Heights

Heartfelt (436 Cortland, 415-648-1380) offers a variety of games for all ages, such as books of the popular adult puzzle Sudoku, cute socks for the kids, and old-fashioned secretary-receivers resurrected as cell phone headpieces. *Open 11 a.m.-6 p.m.*

Castro

Chrome toasters, pastel desk lamps, board games, boas, and a large assortment of items to stuff your... *stocking* can all be found on the shelves of **Cliff's Variety** (479 Castro, 415-431-5365). *Open 8 a.m.-8:30 p.m.*

Cole Valley

If **Cole Hardware** (956 Cole, 415-753-2653) doesn't have it, who does? Handbags, candles, wine racks, decorative thermoses, and fancy kites clutter every aisle and wall. *Open 8 a.m.-7:30 p.m.*

Market Street

Doubling as an art gallery and odd-gift superstore, **National Product** (1845 Market, 415-255-1920) presents a wide array of bizarre vintage items; pop-culture books; modern, iconic

T-shirts; and, coincidentally, art. *Open 11 a.m.-4 p.m.*

Haight Street

Whether it's a cat-butt magnet set, an off-the-wall guide to life, or a fire-spitting nun, the large stock of random items at **Happy Trails** (1728 Haight, 415-831-2264) guarantees each friend and family member on your list will have something comical to open this holiday season. *Open 9 a.m.-10 a.m.*

Hayes Valley

By supplying any item necessary for your travel needs, **Flight 001** (525 Hayes, 415-487-1001) becomes a good place to find gifts such as games, unique clocks and radios, designer luggage, handmade paper journals, and a minibar complete with stirrers, shot glasses, and a corkscrew. *Open 10 a.m.-9 p.m.*

Inner Sunset

Wishbone (601 Irving, 415-242-5540) features a large collection of pop-culture items for all ages and tastes. Mr. Potato Head washcloths, the *Geek Chic* guide to being a hip nerd, jewelry, toys, and trinkets for the car are just some of the diverse options at this busy Sunset store. *Open 10:30 a.m.-7 p.m.*

Japantown/Western Addition

Although primarily a Japanese toy collector's store, **Super 7** (1630 Post, 415-409-4700) provides plenty of other merchandise, such as pencil illustrations, books, T-shirts, stylish handbags, toothy monster dolls, and a large supply of stocking stuffers. *Open 11 a.m.-8:30 p.m.*

Marina

Each person on your shopping list would be delighted to receive a gadget from **ATYS** (2149 Union, 415-441-9220). From wine glasses posing as door chimes to high-tech tea balls, designers and engineers have created these products to blend modern aesthetics with utilitarian needs. *Open 11 a.m.-8 p.m.*

Mission

The items lining the shelves of **Galeria de la Raza** (2857 24th St., 415-206-9242) beautifully reflect the vibrancy and color of the surrounding neighborhood. Nearly all the Mexican folk art, baby mermaid statues holding watermelons, scarves, ceramics, jewelry, and hand-carved donkeys on display are made by local craftspeople. *Open 10 a.m.-7:30 p.m.*

Noe Valley

Besides having a helpful staff and radiant color scheme whose vibrant hues will intoxicate you into a holiday stupor, **Just for Fun** (3982 24th St., 415-285-4068) packs its shelves tight with, well, everything. Creative ornaments, games, photo albums, mini-board games doubling as key chains, funny pillows, and a large supply of Hanukkah gifts are just a few of the many items waiting to find their way into someone's home. *Open 10 a.m.-6 p.m.*

North Beach

Aside from the \$25,000 suit of samurai armor, you'll find quite a few bargains, such as kimonos for \$10, at **Asia Galleries** (1534 Grant, 415-392-9127). Even the low-cost artifacts purchased at this store will be sure to rouse a story. *Open 11 a.m.-6 p.m.*

Oakland

From the locally made chocolate-covered sunflower seeds to the imported German glass bowls, items for sale at **Pelago** (6134 Medau, 510-339-7090) create a diverse shopping experience. Baby items, vases, jewelry, and stationery are just some of your choices when looking for a gift for that hard-to-please person. *Open 10 a.m.-4 p.m.*

Pacific Heights

Chandeliers dangling from the ceiling, masks grinning from the walls, and erect wooden figurines all contribute to the eerie fun house of gift items at **Cottage Industry** (2326 Fillmore, 415-885-0326). *Open 11 a.m.-7 p.m.*

Polk Gulch

Though its size might pale in comparison to the neighboring, large discount stores, **Nicky's Gift Shop** (1617 Polk, 415-673-9025) stands tall when it comes to quality gift items. Betty Boop Diner utensil holders and lamp shades, Swiss Army knives, and designer pen sets are just some of the many gift ideas found at Nicky's. *Open 10 a.m.-6 p.m.*

Portero Hill

Collage Gallery (1345 18th St., 415-282-4401) lives up to its name with brightly colored gift items such as clocks, jewelry, reptilian bobble animals, and unique desk paraphernalia scattered throughout the store. *Open noon-6 p.m.*

Presidio Heights

Nestled cozily between the triborder region of Presidio, Laurel, and Pacific Heights,

Forrest Jones (3274 Sacramento, 415-567-2483) features a maze of merchandise to satisfy each member of the family. Roger Gallet soaps, Karen Donleavy coffee mugs, fancy wicker baskets, and rows of creative kitchen items are just some of the many options available at this somewhat high-end everything-store. *Open 10 a.m.-6 p.m.*

Richmond

Normally an office-supply and stationery shop, **Gables** (5636 Geary, 415-751-8152) comes alive for the holidays by filling its space with novelty gift items such as Total Bitch Bubble Bath, build-your-own-remote-control set, poop books, glow-in-the-dark faucet lights, and funky slippers. *Open 9 a.m.-6 p.m.*

Russian Hill

Miniature domino pieces, Monopoly houses, pocket Hawaiian shirts, and baby Buddhas are just a few of the stocking stuffers found at **Polk-a-Dot Stationery** (1575 Pacific, 415-346-0660). Don't despair if you are looking for gifts large enough to wrap. Bigger items, such as scarves, games, mantelpieces, and charming desk/office supplies, are also available. *Open 11:30 a.m.-7:30 p.m.*

West Portal

Irish Delights (77 West Portal, 415-664-1250) proves quality Irish products do not always have to be green, gold, and white. Satisfy the entire family with a large collection of Irish-made china for Mom, a handmade sweater for Dad, and some Irish chocolates for your siblings... if you don't break down and devour them yourself. *Open 10:30 a.m.-5:30 p.m.* ♦

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techsploitation by annalee newitz

Best. Monster. Ever.

Every geek on the planet has spent at least some time during the past year frantic with desire to see Peter Jackson's new monster epic, *King Kong*. Why? It's about a 25-foot-tall gorilla — created with Jackson's secret-sauce CGI — who lives on Skull Island and fights dinosaurs. What else do you want? I'll tell you: head-swallowing giant maggots, vengeful natives, and Jack Black as Carl Denham, a Hollywood-style Ahab who will sacrifice anything for a good reel of film.

I saw *King Kong* during its opening week, one night after rewatching the 1933 original. Although the needs I saw it with were unimpressed — something about dialogue or whatever — I was blown away. Kong fights three T. rexes! There's a brontosaurus stampede followed by a bronto pileup that verges on giant monster slapstick. Sure, we could have used a lot less of Naomi Watts staring slack-jawed at everything. And Jackson needs to learn to edit his flicks down to two hours. But Kong fights three T. rexes! Three! Did I mention that? Holy fuck, I love this movie.

The 1933 *Kong* is so antique that Jackson's remake doesn't have the cheese-appreciation feel, or the crappiness, of the recent *Lost in Space* or *Godzilla* films. It's as if he's bringing a Jane Austen novel to film: there's a weird seriousness to it, a literary reverence. (In fact, the movie goes a little heavy-handed with multiple references to *Heart of Darkness*, but a little allegory never hurt anyone.)

King Kong is also unabashedly a genre pic, and as such it adheres to all four basic laws of monster-killing. Those laws, as any monster-movie fiend knows, are as follows:

1. The monster is misunderstood and isn't really monstrous when you get to know it.
2. The monster is actually inside us, so we defeat it by conquering ourselves.
3. The monster dies when we no longer fear it.
4. The monster disappears when some crime is avenged or justice is done.

Of course, monsters are usually killed with oxygen destroyers or ice shooters or tanks, but only after one or more of the above rules have been followed. Same goes for Kong, who is first revealed to be a sweetie deep inside (law one) and is murdered by a bunch of white guys in New York who don't fear giant gorillas the same way Skull Islanders do (law three). In the middle of all that, we discover that Kong's flaws — excessive violence and an obsession with skinny blonds — are the flaws of all Americans (law two). And ultimately, Kong dies only after he has avenged the crime of his kidnapping by destroying his captor, Denham, as well as the theater where he is put on display in chains (law four).

Monster stories are morality tales, and Jackson's *King Kong* is no different. While the original *Kong* offered a barely concealed racist myth about a giant black creature from a primitive island whose goal in life is to steal nice white ladies, the new *Kong* is a kind of mournful postcolonial meditation on how the West ruins noble savages. So Kong is still a stand-in for natives of developing countries, but instead of being menacing, he's just angry and sad. He's also sort of sexy, which puts a sort of "black buck" twist on the noble savage thing that's going on here. As Ann Darrow, Watts falls in love with Kong after he defends her from the dino nasties — there are so many scenes of her stroking his big, wrinkly nose with tears in her eyes that even I was grossed out. It's as if Kong is acting out a stereotype that's the bastard child of Rousseau and Shaft.

Perhaps that's why Jackson's Kong isn't slain by manly brute force but by the entertainment industry. The image everyone remembers from the 1933 *Kong* flick is the claymation ape atop the Empire State Building, slapping biplanes out of the air. That's here too, but the image from the new movie that's likely to stick is of Kong in chains, a high-toned audience watching him with awe and repulsion — here we see that Denham has proved his point that "mystery" can be "sold for the price of an admission ticket."

Implicitly, the greatest threat to Kong's unspoiled naturalness is a society that will pay to turn him into a windup monkey. Which, incidentally, is what Jackson has done with this movie. ♦

Annalee Newitz (monkeylover@techsploitation.com) is a surly media nerd who can't wait to watch *Godzilla* — Final Wars. Her column also appears in *Metro*, *Subliminal Victory's* weekly newspaper.

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Dear Andrea:

I have to take exception to part of your recent (otherwise spot-on) characterization of polyamory: "Ideal for the rare natural-born polyamorist and immediately or eventually disastrous for everyone else."

This statement contains a fundamental fallacy — the assumption that some are "natural-born" polyamorists. While nature plays the largest part in our sexual preferences, how we conduct our relationships is more shaped by nurture.

It's cultural. Ultimately it's a complex series of choices. Transitioning from one way of doing things to another is very difficult. You do a disservice to those who are trying very hard and very honestly to change their early cultural programming. You'd be doing a public service if you rephrased it.

How would I say it? Poly works for those committed to the hard personal work needed make it work and is immediately or eventually disastrous for everyone else. Of course, the same could be said of all other forms of relationships.

Love,
HappyPoly

Dear Happy:

Good letter. I disagree with you, of course, but that's where the fun is.

I actually believe I am doing a service, and a rather important one, by pointing out that not everyone (indeed, hardly anyone) is cut out for polyamory — and that if it is not your thing you will fail so dismally that it really would be far better for everyone involved were you simply not to try. This is the sort of behavior that can be observed and recorded but not so easily studied with scientific rigor, so my opinion here is based solely upon anecdote, but good lord, what a lot of anecdote I've got. I've been living in San Francisco, polyamory central, since the '80s, and I can't say it has been fun to see so many promising relationships crash and burn, causing untold amounts of collateral damage along the way, but it certainly has been instructive.

The truth is that none of us actually has the faintest idea which human behaviors are innate and which are learned. There has been a good deal of study of "human universals" (by anthropologists, not hard scientists), and I should point out that sexual jealousy is considered as universal as the fear of death and the tendency to gossip. As for whether polyamory is innate or acquired, we can make some very educated guesses based on a preponderance of data points, but we don't really know. My feeling that certain traits are "hard-wired" has, frankly, as little scientific support as has your bias toward cultural bases for the same behaviors. I will grant you there are cultural differences out there — the occasional partner-swapping tribe or whatnot — but let's face it: The most common alternative model you're going to find when you step outside the cozy confines of western industrial society is not happy-shiny-everybody-gets-some egalitarian polyamory, but brute, patriarchal polygyny. That's what humanity has tended toward when not striving for two-by-two heterosexual monogamy, and it is not the sort of model highly evolved, postmonogamous utopians like yourself tend to find comfortable. There are, of course, other models — the terribly French setup where everyone is married but people make certain arrangements and nobody says anything comes to mind — but we have no models for a society where people are not pressured to choose one love and settle down but are encouraged to love many, in whatever peculiar arrangements suit the participants, without jealousy or fear of outside censure. San Francisco doesn't come close, and not for lack of trying.

I would love to believe that hard work and plucky determination were all it took to establish a new paradigm for human interactions where nobody feels driven to possess another and where love multiplies instead of dividing when a new person comes on the scene, but I have seen no evidence that it works this way. What I have seen, as I have repeated here ad infinitum, ad bored-out-my-skull-saying-this-already, is a few couples who seem spectacularly, one is tempted to say naturally, well suited to sharing and a bunch of others who work at it, who communicate in "I statements," who process endlessly, who try and fail and try again and grimly hang on to try yet again, just to fail again, hurting everyone involved in the process because they are not, in the end, any good at this and cannot fake it. What is the point in castigating these people for not trying harder? They already remind me of nothing so much as one Simpson J. Cat in the episode where he keeps feeding coins into a slot in the wall, whereupon a door opens and a donkey kicks him in the head. Except in this case, of course, the donkey kicks everybody else in the head too. Somebody has to stop feeding these folks another quarter.

If not me, who?

Love,
AndreaE-mail Andrea Nemerson at andrea@altsexcolumn.com.

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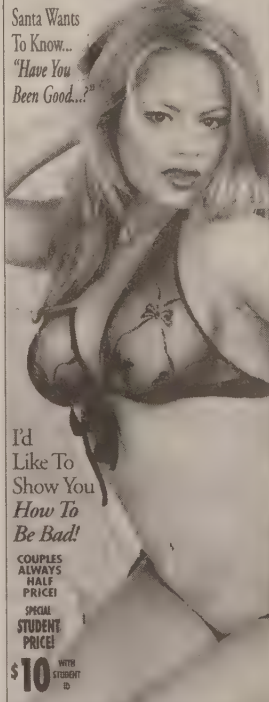
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FOOD & DRINK

The last roundup

By Paul Reidinger

Year's end leaves one in a sober mood — or, if not quite sober, reflective. The more *tempus fugit*, the stronger one's sense of *tempus's fugiting*. As for sobriety: New Year's Eve vitatingly looms — but until that first Veuve Clicquot cork pops, we have our wits about us, such as they are, and we pause to consider the year now ending: fifth of the new millennium and of what was once mistakenly believed to be a Bush restoration, subsequently exposed as a seizure of power by a clique of rogues and blackguards whom history is sure to regard as among the most reprehensible, and blockheaded, of their sorry kind. Also, in cheerier news of a roundup vein, a Chicago-style pizza place opened in Hayes Valley, in the old Powell's space (Powell's having moved to Fillmore just below Geary), while the California Culinary Academy launched a student-run restaurant in its new facility at the edge of Potrero Hill.

As a onetime dweller in Chicago, a Wrigleyvillean at the moment when Wrigleyville was convulsed by its first night baseball games, I am at liberty to say that deep-dish pizza in that windswept city of the plain is as good as reputation makes it. There is Bacio's, and Edwardo's, and the incomparable Lou Malnati's, which reputedly adds butter to its crust for that subtle but unmistakable pastry effect. Buttery pizza crust, with fatty sausage, pepperoni, and tons of cheese: That is Chicago.

You catch a hint of that butteriness at Patxi's Chicago Pizza, a deep-dish operation that opened earlier in the fall in a shoebox of exposed brick and wood beams that could easily have been lifted right out of River North. (There is another, and older, Patxi's, in Palo Alto, but I have not confirmed its River North cred.) Deep-dish pizza has always been problematic in San Francisco, despite the city's having Italian roots as deep in their way as Chicago's; I have never been quite sure why.

Patxi's (the word, with its improbable "tx," makes me think of Basque wine and is pronounced "PAH-cheese") means to provide a point of reference, but we are obliged to say that the results are so far mixed. The look is one of handsome understatement, the service friendly and attentive, the prices low, and the food generally quite good. We were impressed that the Caesar salad (\$8.50 for the large version) was not only showered with thick parmesan shavings but outfitted with whole anchovy filets; the Greek salad (\$4.50 for a small), meantime, was a density of julienne peppers, sweet red onion, pitted (!) kalamata olives, and a wealth of feta cubes, all bathing in a lemon-oregano vinaigrette.

As for the pizza: It's available by the slice, a daily double each of thin-crust and deep-dish. The thin-crust offerings tend to be simple and good: a crisp, rigid base topped by, say, tomato sauce and melted mozzarella (\$3) or melted mozzarella and pepperoni (\$3.50). Since, despite advancing age, I cannot resist the devilish lure of pepperoni, I was drawn to a deep-dish slice of pepperoni with jalapeño slices (\$4.50). The good news is that there was a wealth of sauce, cheese, and pepper rounds, though not of pepperoni rounds. The less good news was that the sauce, while effective as a kind of shmear across the thin-crust pies, seemed a little too purely tomatoey in the deep-dish application. And the deep-dish wasn't even that deep; while Malnati's pies achieve a true pie- or quiche-like profundity, Patxi's are the pizza-land equivalent of wading pools. But this doesn't mean they don't taste good — they do — and since too many of us are too fat anyway, a slice of deep-dish on the svelte side can't be a bad thing.

The Windy City vibe is less pronounced at the corner of Rhode Island



You're very deep: Tara Fawcett, manager of Patxi's Chicago Pizza in Hayes Valley, one-arms a deep-dish pie.

and 16th Streets, where last year the California Culinary Academy opened a second campus in one of those glassy, lofty-looking buildings that have been popping up lately all over the north face of Potrero Hill. The new facility, like its Polk Street sibling, includes a student-run restaurant: Bistro 350, an airy, glassy, quasi-industrial space whose menu is a curious mix of bravado and caution.

When you glance at a bill of fare and find yourself reading about a "duo" of soup or a "trio" of pork, you know you are in tasting-menu country. But these are students, and while some of them doubtless will go on to cook at Masa's or the French Laundry, their wings are not, for the moment, fully extended. Our duo of soup (\$3) featured a small cup of mixed roast squash soup with caramelized chanterelles and a pleasantly earthy chestnut soup; the trio of pork (\$10) consisted of lumps of boneless meat grilled, braised, and au confit, with

some sauerkraut and slices of poached pear for sweet-tart contrast — good if not quite focused, but for the money, one did not mind being experimented on. The tomato-avocado tartare (\$6), a kind of one-story napoleon with a roof of smoked salmon atop a mixed dice of tomatoes and avocado, was quite good, as was a wild mushroom tartlet (\$5), a mat of thatched pastry like a miniature place setting, topped with a dice of diced mushrooms and baby herbs. Not quite like a slice of Malnati's, but not bad. ♦

Patxi's Chicago Pizza. 511 Hayes (at Laguna), SF. (415) 558-9991. Daily, 10:30 a.m.–10 p.m.. Beer and wine. MasterCard, Visa. Noisy. Wheelchair accessible.

Bistro 350. 350 Rhode Island (at 16th St.), SF. (415) 216-4329. Lunch: Tues.–Fri., 11:30 a.m.–1 p.m. Dinner: Tues.–Fri., 6–8 p.m. Full bar. American Express, Diners Club, MasterCard, Visa. Not noisy. Wheelchair accessible.

Without Reservations

Shelling out

Although there have been tantalizing signs that our torpid Dungeness crab season might finally be getting off the dime — one advertisement last week had whole, cooked crabs at \$3.99 a pound — it's likely now that the heaviest action won't come until next year, if then. A week ago Friday, the state's Department of Fish and Game delayed the opening of the commercial Dungeness season in the waters of Mendocino, Del Norte, and Humboldt counties until New Year's Eve. The new delay is an extension of one imposed Nov. 22 and is a result of quality tests indicating the crabs are not yet ready (i.e., meaty enough) for harvest. But on New Year's Eve, here we come, ready or not; the department promises "there will be no additional crab testing and no further delays beyond December 31st."

The slightly snarled crab season might not seem so bad if it had not been immediately preceded by a King salmon season crimped by severe limits on the North Coast catch. Crab is a delicacy, after all; it's not as though people will now be starving in the streets because crab fisheries are temporarily closed or boats remain in port because of price disputes (as was the case in mid-November). Crab is a treat, not a staple. But to have *both* king salmon and Dungeness crab in short supply in the same year is rather a blow. Wild salmon might not exactly be a staple, either, but its true season is much longer (April to November; crab season runs from November to April but tends largely to be over by February), which means a scarcity of it creates a wider hole for menu planners to fill. And you can grill it. And because king salmon competes with a nefarious farmed product, as Dungeness crab does not, it has a particular appeal to those of us attentive to environmental and sustainability concerns. Seeking it out amounts to a statement: the casting of a vote, in a way.

On some visceral level, one's sense of the seasons is disturbed by all shortage and delay. We who live in this garden of mild weather and perpetual green cannot establish our annual rhythms by watching the leaves change or bundling up against the winter's first blizzard or noting, some time toward the end of March, that the ice on the pond is breaking up and a tornado watch has been issued. We must find other ways, and these often have to do with foods: kale and chard, strawberries and asparagus, tomatoes and peaches, peppers and squash. Crab and salmon too, if we are lucky.

Paul Reidinger
paulr@sfbg.com

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FOOD & DRINK

cheap eats by L.E. Leone

Hi, Art

Guy next to me at the counter wanted an extra egg in his omelet and the waitressing person wouldn't believe him. "That's four eggs," she said.

"Right."

"Three-egg omelet. Plus one." She did the math for him: "Four eggs."

"Right," he said.

She shrugged and wrote it down on her little pad, and you could tell that she wasn't a big fan of the four-egg omelet idea.

The guy wasn't a large man, but I believed in him. In fact, I'd been him. In fact, if I'd had any eggs outside in my pickup truck, I'd of gone and got them, *Merry Christmas from the Chicken Farmer!* But I'd already given all my eggs away to Yatee-Yatee-Bing-Eh-Eh-Eh over breakfast, Just for You.

Now I was supposed to be playing football to pass the time before my baseball game, but not enough football players showed up, so: brunch. Art's Café, Ninth and Irving, in the Sunset.

Been there? Done that? Good for you. It was my first time, although Art's has been on my radar for years and years. I've even tried to go there once or twice, or four or five times, but

never when it was open and there wasn't a line. It's just a counter, see? No tables. And this was noon on a Sunday. All the seats were taken.

There was no one waiting to sit down ahead of me, but still, first pitch was at one, so I didn't have that much time to kill. Just as I was turning to find somewhere else, out of the corner of my eye I saw four people start to get up to go.

So not only did I get to sit right down, but for a minute or two, I even had some elbow room. Great place, Art's. It has a lot of old-time divey charm. Under glass on the countertop there are pictures and postcards from everywhere — Ireland, Belize, Eritrea — in case you need something to look at between menu and Korean barbecued beef lunch special (\$5.65).

Holland... the Big Texan Steakhouse, where your 72-ounce steak is free if you clean your plate... I been there, and I think back then I could of done it, if you didn't have to eat everything else too. Potatoes and shit. So I ordered rattlesnake instead.

Guy next to me changed his mind, struck the extra egg after his companion ordered eggs too and promised him some.

"I was rooting for you," I said. "Ever been to Ann's Café?"

No.

"You'd have liked it," I said. But I didn't go into the details, because he was with someone and I didn't want to be rude or sound crazy. Fran wouldn't have flinched at the idea of an extra-egg omelet. Of course, hers had half a dozen already.

New Jersey, Hawaii. There are more pictures and postcards on the wall behind you, in-between coat hooks. In front of you: shelves of loaves of sliced bread, flats of eggs, the griddle. It's a good seat, but not much of a show, now that we've got Ann's Café's memory rattling around in here by way of comparison. The guy manpersoning the grill, like the waitressing person, is all business. Efficient, orderly, and good.

The lunch special was great. A big pile of thin-sliced, marinated beef — and when they say barbecued they mean griddled, just like everything else. It comes with a lot of white rice and a little bit of kimchee, or salad, if you prefer. I recommend the kimchee. It's good and homemade, not overly spicy. Just hot. And you can have salad anywhere, anytime, right?

They also had a breakfast special: two eggs, two cakes, and two sausages or buns for \$3.25. But their specialty seems to be these hash-brown wraps, or sandwiches, with melted cheddar, eggs, and your choice of meat, or teriyaki, or vegetarian. They did look damn good.

But I'm glad I got what I got. It fueled me right nicely across the street to Big Rec, where, if you'll pardon my sports reportivity, I pitched five innings and gave up one hit and one run wearing light blue "Bebe Sport" hip-hugger sweats with a rhinestone appliqué. Damn, man, when are these hormones going to kick in? Or is this what they mean by *throw like a girl*? ❖

Art's Cafe. 747 Irving (at 9th Ave.), SF. (415) 665-7440. Mon.—Sat., 7 a.m.—4:30 p.m.; Sun., 7:30 a.m.—4 p.m. Takeout available. Credit cards not accepted. No alcohol. Wheelchair accessible.

E-mail L.E. Leone at le_chicken_farmer@yahoo.com.

SUPER EGO

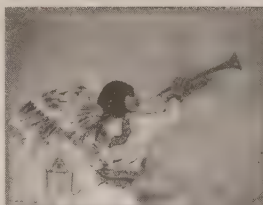
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FOOD & DRINK
the food snoop by masha gutkin

Fair enough?

But for its archaic lingo, a 1909 bulletin of the American Geographic Society titled *Brazil's Failure to Control the Price of Coffee* reads here and there like a squib from a contemporary business page. Topics that haven't gone out of style abound: how to control the price of a fluctuating crop, international loans, attempts to predict consumption, environmental issues, overproduction, world market share. . . . Depending on one's nature, this unfortunate flash of the more things change, the more they don't might make one throw up one's hands in hopes of hitting on the bottle opener and drowning one's sorrows with a cold one. (Where is that Eeyore T-shirt?)

In 1909 Brazil produced three quarters of the world's coffee. Today, responsible for a mere quarter of world production, Brazil's still at the top, with an output of 22.5 million bags of 132 pounds each in '97 and '98, followed by Colombia's comparatively meager 10 million bags.

Aroma-appropriately, the coffee bush is kin to the heady and lush gardenia. The beans of the arabica variety are more highly prized, having less caffeine and a better-balanced flavor and being higher in oil than their *canephora* cousin's beans, known as robusta. Robusta beans, in fact, did not get robust on the market until the 19th century, when their disease resistance became important, along with their heat tolerance. Disease is no small matter: Coffee is, per acre, the most pesticide-heavy food crop in the world, and third in pesticide heaviness overall — surpassed only by good old cotton and tobacco. (Why, those are all components of a Huck Finn summer day! Sigh.)

And coffee's got a reputation for keeping the people who farm it in a vicious cycle of poverty. Simply put, this is a result of price fluctuation in the open market. To address the issue, fair-trade proponents advocate a "fair," guaranteed price (currently \$1.26 per pound) for growers, as well as working with small collective farms. Critics of fair trade bemoan its interference in the market. Some suggest that the major problem with coffee is overproduction and that fair-trade subsidies will not solve that but will instead benefit inefficient producers.

Although critics of fair trade may have a point, here's the gist: They do not appear to offer any options for more responsible consumption in the face of the unfortunate conditions of coffee farmers. According to some sources, 25 million people worldwide depend on coffee for their livelihood. That said, I say *hear!* fair trade. In the United States, Transfair (www.transfair.org), founded in 1998, is the only fair-trade-certifying organization. Transfair belongs to the international FLO (Fairtrade Labelling Organizations International) NGO consortium, along with similar fair-trade organizations Canada, Japan, and 17 European countries.

This October witnessed a wave of criticism of the United Kingdom's equivalent to Transfair, the Fair Trade Foundation, from fair-trade supporters. Fair trade's admirers were horrified to happen upon the fair Fair Trade Foundation in bed with multinational nasty Nestle, the world's largest coffee buyer. Nestle and the foundation now have a love child, a Fair Trade Foundation-certified coffee product marketed by Nestle in the UK as "Partner's Blend." Fair-trade purists decry the foulness of teaming up with the biggest of the Big Four (followed by Kraft, Procter and Gamble, and Sara Lee). They see it as complicity with the very multinational entities the inhumanity of which fair trade is challenging. Hey, at least fair trade is reaching consumers' consciousness to the point where Nestle even cares enough to be associated with it. On the assumption that Nestle and its ilk are not primarily motivated by concern for humans' well-being, the precepts of fair trade must be making an impact on coffee consumption that Nestle and other large corporations can't afford to ignore.

October also saw an announcement from McDonald's that 658 franchises on the East Coast will soon begin selling only fair-trade-certified coffee. Nestle and McD's are not the first multinational behemoths to get friendly with fair trade. Starbucks claims that "[i]n fiscal 2003, Starbucks purchased 2.1 million pounds of Fair Trade Certified coffee, a 91 percent increase over the year before." Starbucks' fact sheet also notes that, as only 3 percent of the world's coffee is fair-trade certified, Starbucks cannot rely on the fair-trade certified supply to meet its demand. It relies on "C.A.F.E. Practices" — self-generated and self-monitored, socially responsible guidelines — to regulate the remainder of its coffee purchasing.

Although fair trade may not be a panacea, at least the external nature of its certification process is not the equivalent of a corporation's right hand shaking its left in congratulations at meeting standards. Next time in these pages: Down with preamble, up with local java on the up and up. The Snoop swears on a sack of arabica. ♦

E-mail Masha Gutkin at lydiaeapfrog@yahoo.com.

FOOD & DRINK

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

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\$\$\$ more than \$20

Critic's choice

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. (at Mission), SF 863-3061. American, L/D, \$\$, AE/DS/MC/V.

Recently reviewed

Assab dishes up unforgettably spicy Eritrean food, family-style, in a comfortable space near the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary (at Collins), SF 441-7083. Eritrean, L/D, \$\$, AE/DS/MC/V.

Jimisan brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave. (at Judah), SF 564-8989. Japanese/sushi, L/D, \$, AE/DS/MC/V.

Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal (at 14th Ave.), SF 753-5678. Chinese, L/D, \$, AE/MC/V.

On the cheap: in or near the Castro

Los Flamings mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (PR, 11/04) 151 Noe (at Henry), SF 252-7450. Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (PR, 3/05) 708 14th St., SF 861-2682. Vietnamese/Chinese, L/D, \$, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (PR, 3/05) 4133 18th St. (at Collingwood), SF 551-CHEF. Thai, L/D, \$, MC/V.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Pl. (near Pine), SF 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury. Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), SF 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Cortez has a Scandinavian Designs-on-acid look—lots of heavy, weird multicolored mobiles—but Pascal Rigo's Mediterranean-influenced small plates will quickly make you forget you're eating in a hotel. (PR, 10/03) 550 Geary (at Jones, in the Hotel Adagio), SF 292-6360. Mediterranean, B/D, \$\$, AE/DC/DS/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulosity, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (Staff) 615 Sacramento (at Montgomery), SF 693-0941. French, L/D/ \$\$\$, AE/MC/V.

Postrio might be the last place on earth where you can still get a taste of the elegantly lusty cooking that made Wolfgang Puck and his first Spago famous. (PR, 11/02) 545 Post (at Mason), SF 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point (at Hyde), SF 749-2060. California, D, \$\$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), SF 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), SF 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (PR, 2/01) 15 Columbus (at Montgomery), SF 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), SF 989-7800.

American, BR/L/D, \$\$, AE/DC/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff), 1630 Powell (at Green), SF 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Rico's tous its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (PR, 9/01) 943 Columbus (at Lombard), SF 928-5404. Mexican, L/D, \$, AE/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons—along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR,

7/05) 532 Columbus (at Green), SF 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (PR, 8/03) 1707 Powell (at Union), SF 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

The Butler and the Chef brings a taste of Parisian café society—complete with pâtés, cornichons, and croques monsieurs—to sunny South Park. (PR, 5/04) 155A South Park (near Third St.), SF French, B/L/D, \$, AE/DC/DS/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the fries are superior. (PR, 7/04) 570 Fourth St. (at Brannan), SF 543-0573.

French/Basque, L/D, \$\$, AE/MC/V.

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutely elegant decor is welcoming, not stuffy. Sublime service. (Staff) 22 Hawthorne Lane (between Second and Third Sts. at Howard), SF 777-9779. California, L/D, \$\$\$, MC/V.

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic; the housemade, the local, and the healthful—and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St. (at Brannan), SF 836-9239. American, L/D, \$\$\$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (PR, 9/04) 101 Fourth St. (at Mission), SF 369-6114. American, L/D, \$\$, AE/DS/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (PR, 6/04) 937 Harrison (at Fifth St.), SF 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Ola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) California, D, \$\$, AE/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (PR, 4/05) 1599 Howard (at 12th St.), SF 864-2446. Nuevo Latino/tapas, D, \$\$, AE/DS/MC/V.

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine—sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (PR, 3/05) 1722 Sacramento (at Polk), SF 567-5432. Italian, \$\$\$, D, AE/DS/MC/V.

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (PR, 1/05) 835 Hyde (at Sutter), SF 292-7999. Italian, L/D, \$\$, AE/MC/V.

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk (at Sutter), SF 928-1233. California/Irish, BR/L/D, \$\$, AE/DS/MC/V.

Continued on page 28

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FOOD & DRINK

Eat Here Now

From page 27

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus, (PR, 9/05) 582 Sutter (at Mason), SF 433-5525. Middle Eastern, B/L/D, \$, AE/DC/DS/MC/V. **Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (Staff) 2237 Polk (at Green), SF 474-4088. California, D, \$, \$\$. MC/V. **Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), SF 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (PR, 5/04) 869 Geary (at Larkin), SF 345-1011. Turkish, L/D, \$, AE/MC/V.

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (PR, 4/05) 637 Larkin (at Eddy), SF 775-5526. Turkish, L/D, \$, AE/MC/V.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove (at Larkin), SF 621-8313. Turkish/Mediterranean, B/L/D, \$, MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), SF 771-7300. American, L/D, \$, AE/DC/DISC/MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), SF 776-9814. Pizza/eclectic, D, \$, AE/DS/MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter (at Larkin), SF 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, the best place to take your stuff to the sunny, tranquil garden in the rear. (Staff) 384B Hayes (at Gough), SF 863-0926. Mediterranean, B/L/D, \$, MC/V.

Fritz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), SF 864-7654; also at Ghirardelli Sq., SF 928-3886. Belgian, B/L/D, \$, AE/BC/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), SF 252-9289. German, B/R/D, \$, AE/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market (at Franklin), SF 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more com-

plex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be over-chilled. (Staff) 1497 Church (at 27th St.), SF 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (Staff) 737 Diamond (at 24th St.), SF 282-4969. Italian, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), SF 337-8537. American, D, \$\$, MC/V.

Firewood Cafe serves up delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (Staff) 4248 18th St. (at Diamond), SF 252-0999. Italian, L/D, \$, MC/V.

Fresca raises the already high bar a little higher for Peruvian restaurants in town. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but some of the best are among the simplest. The skylit, barrel-ceiling setting is quietly spectacular. (PR, 7/05) 3945 24th St. (at Noe), SF 695-0549. Peruvian, L/D, \$\$, AE/DS/MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provençal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero (at 22nd St.), SF 643-4333. French, D, \$\$, MC/V.

Tapao at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true tapas tradition. It has a second leg up because the food is both innovative and authentically Iberian. An excellent locale for street surveillance. (PR, 8/04) 3600 16th St. (at Market), SF 703-9750. Spanish/tapas, D, \$, MC/V.

Haight, Cole Valley, Western Addition

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight (at Ashbury), SF 552-4550. American, B/L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), SF 701-9301. California, L/D, \$, MC/V.

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of honey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight (at Cole), SF 861-8868. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (PR, 4/04) 919 Divisadero (at McAllister), SF 447-6066. American/soul, BR/L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), SF 931-7427. Barbecue, L/D, \$.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (PR, 5/04) 86 Carl (at Cole), SF 566-1274. Burgers, L/D, \$.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), SF 566-3063. Fusion, D, \$\$, AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake

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FOOD & DRINK

drinks to wash it all down. (PR, 1/03) 762 Divisadero (at Fulton), SF 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V. **Frankie's Bohemian Cafe** has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, hel. Follow the crowd and stick with the burgers. (PR, 2/05) 1682 Divisadero (at Pine), SF 921-4725. Czech/American, L/D, \$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero (at Oak), SF 552-0903. French, B/BR/L/D, \$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (PR, 11/03) 775 Frederick (at Stanyan), SF 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Raja Cuisine of India serves up recent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight (at Fillmore), SF 255-6000. Indian, L/D, \$, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (PR, 12/04) 400 Haight (at Webster), SF 552-8309. Indian/Pakistani, L/D, \$, MC/V. **Tsunami Sushi and Sake Bar** brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and inoperative rolls. (PR, 5/03) 1306 Fulton (at Divisadero), SF 567-7664. Japanese/sushi, D, \$\$, AE/DC/DS/MC/V. **Winterland** borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter (at Steiner), SF 563-5025. International, D, \$\$\$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Angkor Borei Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission (at Cortland), SF 550-8417. Cambodian, L/D, \$, AE/DC/DS/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia (at 23rd St.), SF 648-9020. French, D, \$, MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (PR, 2/03) 3218 Mission (at 28th St.), SF 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Chez Papa Bistrot sits like a beret atop Potrero Hill. The food is good, the staff's French accents authentic, the crowd a lively cross-section, but the place needs a few more scuffs and quirks before it can start feeling real. (Staff) 1401 18th St. (at Missouri), SF 824-8210. French, BR/L/D, \$\$, AE/MC/V.

Emmy's Spaghetti Shack offers a taste, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), SF 206-2086. Italian, D, \$, cash only.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), SF 648-7600. California, D, \$\$, AE/MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (PR, 8/04) 615 Cortland (at Anderson), SF 647-0118. Vegetarian, BR/D, \$\$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia (at 18th St.), SF 553-8584. Californian, L/D, \$, MC/V. **Mi Lindo Perú** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), SF 642-4897. Peruvian, L/D, \$, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (PR, 3/04) 401 Valencia (at 15th St.), SF 861-4935. Mexican, L/D, \$, cash only.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), SF 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), SF 255-2440. Indian/Pakistani, L/D, \$, cash only.

Pancho Villa The best word for this 16th Street taqueria is big, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), SF 864-8840. Mexican, BR/L/D, \$.

Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrito, aguas frescas; sexily varied crowd. (PR, 11/02) 3409 24th St. (at Valencia), SF 970-8815. Mexican, L/D, \$, AE/MC/V.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (Staff) 1600 17th St. (at Wisconsin), SF 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

The Phoenix is a little of this, a little of that — bar, nightclub, restaurant — but the accent of the place is unmistakably Celtic. Order anything with Irish bacon. Gut-swelling pasta dishes, the occasional weirdly successful soup. (Staff) 811 Valencia (at 19th), SF 695-1811. Irish, BR/D, \$, AE/DC/DS/MC/V.

Platanos joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the Spanish-speaking Americas. Good ceviche, an excellent Chile relleno, and of course plantains every which way. (PR, 12/02) 598 Guerrero (at 18th St.), SF 252-9281. Pan-Latino, D, \$, AE/MC/V.

Ranblabs resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), SF 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia (at 19th St.), SF 282-8283. California, D, \$\$, MC/V.

Rasol The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), SF 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa (at Hampshire), SF 241-9390. California, BR/L/D, \$\$, MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), SF 252-9560; 1003 Market (at Sixth St.), SF 864-6773; 3211 Mission (at Valencia), SF 550-1414. Mexican, L/D, \$.

Wildie Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wildie witticisms adorn the walls. (PR, 9/03) 1900 Polson (at 15th St.), SF 621-7145. Irish/pub, L/D, \$, MC/V.

1. Grilled croissants, Ritual
2. Ted the Mule Côtes de Ventoux syrah-grenache, 2004
3. Chèvre with olive tapenade
4. Inglenook late-harvest gewürztraminer, estate bottled, 1986
5. At Dosa: a dosa!

the blender

Woodward's Garden defies its under-the-free-way setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission (at Duboce), SF 621-7122. California, D, \$\$, MC/V. **Restaurant Yofo** joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), SF 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (PR, 3/04) 2355 Chestnut (at Scott), SF Italian, L/BR/D, \$\$, AE/MC/V.

Belnetel Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), SF 929-8855. Asian, L/D, \$\$, MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (Staff) 1911 Fillmore (at Pine), SF 441-8044. French, L/D, \$, MC/V.

Lettitia's has claimed the old Alta Plaza space and dispensed with the huge circus mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (PR, 6/04) 2301 Fillmore (at Clay), SF 922-1722. Mexican, L/D, \$\$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse; the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty New American. Still, it's an appealing place to meet. (PR, 7/04) 1701 Octavia (at Bush), SF 775-8500. California, D, \$\$\$, AE/MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (PR, 10/04) 2420 Lombard (at Scott), SF 674-9898.

Nepales-Tibetan, L/D, \$, AE/DC/DS/MC/V. **Yaya** deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness (at Green), SF 440-0455. Mesopotamian, D, \$\$, MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (PR, 3/04) 60 West Portal (at Vicente), SF 564-406. Turkish, L/D, \$, MC/V. **Cafe for All Seasons** reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off

Continued on page 30



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Eat Here Now

From page 29

fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), SF 665-0900. California, L/D, \$\$, AE/MC/V.

Chouchou Patisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (PR, 12/03) 400 Dewey (at Laguna Honda), SF 242-0960. French, L/D, \$\$, MC/V.

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah (at Ninth Ave.), SF 661-7755. Vietnamese, L/D, \$\$, AE/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauciest. Spare, cool environment. (Staff) 1360 Ninth Ave. (at Judah), SF 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's maybe the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), SF 566-7775. Seafood, L/D, \$\$, AE/MC/V.

Richmond

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar. Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (PR, 3/05) 1814 Clement (at 19th Ave.), SF 387-2441. Sushi/American, D, \$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (PR, 12/04) 600 Fifth Ave. (at Balboa), SF 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS/MC/V.

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated decor, and confidently seasoned food of considerable Burmese and mandarin variety. (PR, 5/05) 4348 California (at Sixth Ave.), SF 386-3896. Burmese, L/D, \$, MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (PR, 2/04) 211 23rd Ave. (at California), SF 379-9880. Pizza/Italian, L/D, \$.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), SF 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), SF 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), SF 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in

Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), SF 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), SF 285-2828. Chinese, L/D, €.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), SF 642-1612. Mexican, B/L/D, €, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) SF 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired pasties — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Chez Panisse may be an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable and unmatched. (PR, 2/03) 1517 Shattuck (at Cedar), Berk. Cafe, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (Staff) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Tropix Dig into a heap of spicy jerked grilled chicken, or wallow in the wonders of the shrimp pupaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444.

Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible. ♦

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the mix

1. Popes, deviled eggs, and wholphins, *McSweeney's* holiday party
2. Charlie Hunter trio's drum jam, Yoshi's
3. Fireside hula-hooping, rainstorm hot-tubbing, Davis
4. Colossal Yes's forthcoming *Acapulco Roughs* (Ba Da Bing!, Feb. 20)
5. John Waters advising the crowd at the Fillmore on what to say to children during the holidays: "Rudolph says you should dye your hair!"

THE YEAR IN ART • THEATER • DANCE

Let's get lost

In 2005, the art world wanted to escape, just like everyone else. *By Glen Helfand*

It seems like a lifetime ago in the short-attention-span theater that is America, but you may recall that the first big art event of 2005 was *The Gates*, Christo and Jeanne-Claude's orange Central Park extravaganza. It was big — complete with crowd-pleasing fac-toids like the multimillion-dollar price tag and synthetic orange fabric footage measuring in the hundreds of thousands — making it a blockbuster spectacle that the general public could get its mind around. The temporary public art piece even inspired a Halloween costume here and, of course, in NYC, for which gleeful groups of friends raided Home Depot for materials.

Champions of *The Gates* point to its function of transforming a landscape to bring people together in a public place in a city that took a direct hit, in terms of community, four years prior. The massive piece turned part of Manhattan into an expo-style wonderland where families of all sorts strolled. But there were naysayers who questioned the piece's value as art. In a well-attended lecture at Oakland's Mills College last spring, *New Yorker* art critic Peter Schjeldahl dismissed the work in a manner reminiscent of the February "Talk



Shrooms loom: The visual art world tuned in, turned on, and dropped out by year's end with MoCA's "Ecstasy: In and About Altered States" (above, Carsten Höller's 2000 installation *Upside-Down Mushroom Room*).

of the Town" piece in which he scoffed, in a Grinchy spirit, that the throngs of pedestrians who flocked to *The Gates* were lost in "a sort of vast, blanketing, almost drowsy contentment."

That criticism leads almost too

smoothly into "Ecstasy: In and About Altered States," the Disneyland-on-drugs art extravaganza at the Museum of Contemporary Art (MoCA) in Los Angeles (through Feb. 20). The exhibit features Carsten Höller's

room of giant fiberglass mushrooms, which hang from the ceiling and slowly spin; Klaus Weber's tinkling crystal fountain, supposedly laced with LSD; and Pierre Huyghe's reduced-scale model of a

Continued on page 36

THE BEST OF 2005 IN ART

Lawrence Rinder's top 10

Dean of graduate studies, California College of the Arts

1. Robert Gutierrez at Ratio 3
2. Ara Peterson at Ratio 3
3. 'Queremos Rock!' at Queen's Nails Annex
4. No-Neck Blues Band at CCA
5. Fraser Rotchford at CCA
6. Creativity Explored
7. Richard Tuttle at SFMOMA
8. Sniff at the Albany Bulb
9. Leonie Guyer and Michael Damm at Remote Satellite
10. Claude Cahun and Marcel Moore at the Judah L. Magnes Museum

Katie Kurtz's notable art events

Bay Guardian critic

The de Young Museum reopens I stopped by at 1 a.m. on Saturday night of opening weekend, and it was heart-warming to see that people were still willing to wait in line for a couple more hours to get in.

Christo and Jeanne-Claude's *Gates* (Central Park, NYC) Aside from the spectacle of the promenade, one highlight of the afternoon was seeing the expression on the Tavern on the Green bathroom attendant's face when a well-coiffed woman drunkenly stumbled out of a stall after throwing up. Spirits were all kinds of high that day.

My crystal ball told me a few years ago that other, smaller fairs would crop up during Art Basel Miami Beach,

and not only has it come to pass, but the list is growing to include NADA, OMNIART-Miami, Frisbee, Pulse, and Aqua. Bay Area galleries such as Adobe Books' backroom gallery, Lisa Dent Gallery, Gregory Lind Gallery, and Traywick Contemporary were part of the Seattle-generated Aqua art fair.

Low Gallery opens and closes I only caught two shows. Bummer for me. See this issue's Critic's Choice, in Art listings.

The 'controversial' Suicide Girls-inspired cover of the summer issue of *Fence* Sexing up poetry is never a bad idea.

DJ Spooky's lecture (Axis Café) Mesmerizing.

Eleanor Harwood's top 10

Curator, Adobe Books' backroom gallery

1. **The Zine Unbound: Kults, Werewolves and Sarcastic Hippies'** (Yerba Buena Center for the Arts) *Hot and Cold* portion curated by Chris Duncan and Griffin McPartland; *K48* portion curated by Scott Hug; and *Werewolf Express* portion curated by Trinie Dalton. Rene de Guzman and Berin Golonu also cocurated. Superenergetic show that made a large institution feel alive and accessible.

2. **Leslie Shows** (Jack Hanley Gallery) Wonderful, sensitive, imaginative work by an artist to watch.

3. **The onslaught of 'one a day' shows** curated by John Trippie (Low Gallery).

4. **Jason Mecier's 'What Ever Happened to Farrah Fawcett?'** (Adobe Books' backroom gallery) Yes, I curated

the show — but Jason is one of the most overlooked artists in San Francisco.

5. **'The Triumph of Painting, Part 1'** (Saatchi Gallery, London) I saw just the first show; seeing Peter Doig's paintings in person in the courthouse building made it great. The book is also a wonderful reference tool for painters. The survey show, which will continue through part six, resumes when the new Saatchi space opens and is worth seeing, if you can.

6. **The line to get into the de Young's opening-night party** The broad cross section of people willing to queue for hours to see the museum and the party was inspiring.

7. **The Art Business Web site** (www.artbusiness.com/openings.html), in particular the San Francisco art openings section. I don't always agree with Alan Bamberger's assessment of art, but the sheer volume of exhibits he gets to, and the quantity of images posted, make it a phenomenal resource.

8. **Lawrence Rinder** His being lured from the Whitney Museum back to California College of the Arts as the dean of graduate studies is a coup, and San Francisco is better for it.

9. **The Miami art fairs** For all of you who have seen the madness and feel jaded, and to those who haven't been, let me say that, from my vantage point as a wide-eyed first-timer, it was incredible. I've never seen so much real and fake beauty all in one place at one time.

10. **Brion Nuda Rosch's curatorial efforts at Mimi Barr** The art space and store opened in November 2003 and closed in January 2005, yet it was one of the places that kept San Francisco vibrant in 2005. ♦

8,000 warheads

The search for truth in drama in 2005. *By Robert Avila*

As this year's recipient of the Nobel Prize in Literature, Harold Pinter delivered his acceptance speech last week via videotape (the ailing 75-year-old playwright having been forbidden by his doctors to travel to Stockholm for the ceremony). It was, in ample part, an exhorting attack on the rarely acknowledged crimes of American foreign policy since World War II. And, in a less straightforward way, it was a measure of the relationship between art and political speech. It goes without saying there was little coverage of Pinter's address in the United States (it was even underreported in Britain), though you can read it online. It's interesting how such words — and the death, mutilation, and cruelty they describe — prove too indelicate for the gladiatorial ring of American corporate media. Reality is the only real taboo in a mass culture awash in "reality" shows.

I saw only one Pinter play staged this year, Last Planet Theatre's remounting of *Moonlight*. But I think under the circumstances — including a year of some exceptional theater, and marked by the passing of August Wilson and Arthur Miller, neither of whom shied from speaking disturbing social truths about a system built on exploitation — it's fitting to pause for Pinter, the artist and the man, as he famously pauses for our benefit, in art and public life.

Top theater moments of 2005

Theatre Bay Area's 'Free Night of Theater' The year's biggest theatrical coup didn't happen on 1 stage but on 93, and on the same night. "A Free Night of Theater" — TBA's ambitious pilot program to build audiences en masse for the Bay Area's best-kept secret: its vibrant theater scene, the third-largest in the country — was an unexpected success. Who says there isn't an audience out there? TBA (a theater service organi-

zation and advocacy group) gave away nearly 7,500 tickets for 122 performances on or around Oct. 20, the vast majority going to people who were visiting a given venue for the first time. Originally TBA made 5,000 tickets available, apparently, but demand was so high (they were snatched up in less than a week) it

ducked sensitivity training (in Campo Santo's world premiere of playwright-director Octavio Solis's romping, bar-hopping *Ballad of Pancho and Lucy*).

The Goat, or Who Is Sylvia? (American Conservatory Theater) Hoofs down, one of the best times I had at the theater this year. ACT and director Richard E.T.

different, adumbrating the mature artist at a vital artistic crossroads. Admirable at exploring its potential was John Fisher's uneven but gutsy and atmospheric production, staged in Rhinoceros's bowels basement studio.

The Price (Aurora Theatre) and **Crimes of the Heart** (Actors Theatre of San Francisco) Best ensemble work. Hard to decide, not only between them but between several productions from each company in 2005. Aurora's production of Arthur Miller's *The Price* was flawless, though, leading off a season dedicated to the late playwright. Meanwhile, Elisa Jones, Carole Swann,

Rhinoceros) and **Hush Up, Sweet Charlotte** (Make It So Productions) Best camp revival — it's a tie!

A Boy and His Soul (Thick Description) Best soul-o performance and a compelling trip (by way of one hip record collection) to 1970s black Philadelphia, whether you were there or not. This euphoric, autobiographical, high-fidelity groove was a notable world premiere by bicoastal, Philly-born actor Coleman Domingo.

Nicholas Nickleby, Parts One and Two (California Shakespeare Theater) Best soap, set out under the stars in Orinda. Codirectors Jonathan Moscone and Sean Daniels were inspired in casting and staging this production of David Edgar's adaptation of the Dickens novel. An engrossing six-plus hours, *Nickleby* was a treat, though Cal Shakes also ended their season on a real high note with Lillian Groag's pitch-perfect production of *The Tempest*.

Blood Relative (Traveling Jewish Theatre) Best play on the Palestine-Israel conflict. The ongoing tragedy in the Middle East has attracted various treatments and will continue to, but none this year more supple, compelling, and beautifully staged than the collaboration between TJT and several actors from Israel and Palestine.

3F, 4F (Magic Theatre) Best surprise. Quirky, compassionate, fierce, and unpredictable, Victor Lodato's play proved the standout in Magic's second annual Hot House series of new works.

Sore Throats (Last Planet Theatre) Best domestic meltdown. My favorite offering from Last Planet this year (though Fassbinder's *The Bitter Tears of Petra Von Kant* is a close second). Artistic director John Wilkins's production of Howard Brenton's play had the exuberance and unpredictability the company cultivates, but channeled with a focus and balance not seen since they essayed Howard Barker's *Ursula, Fear of the Estuary*. Clearly, British playwrights named Howard B-something are fertile ground.

Beautiful Child (by Nicky Silver; Theatre Rhinoceros) Best audience gasp, followed by uncomfortable silence... ♦



Beastly beauty: Edward Albee's *The Goat, or Who Is Sylvia?* — featuring Don R. McManus (left) and Charles Shaw Robinson (right) — gave audiences something to chew on this fall.

came up with some more. Likely it'll have the same trouble next year.

Danny Wolohan (actor) doing the best portrayal of a "white guy" by a white guy all year, in Asian American Theater Company's world premiere of *Under the Rainbow* by playwright-director Philip Kan Gotanda. A performance as rip-roaring and it was deft. Wolohan's a powerhouse and just gets better. He struck again some months later with understated verve and superb timing, playing a tipting red-nosed cop-bummed straight man to his wiseass partner, a totally inappropriate ventriloquist's dummy (clearly somebody

White's exquisite Bay Area premiere of Edward Albee's play was fun, funny, and truly transgreh-eh-eh-eh-ssive; it was also a deep, formidable bid to translate Greek tragedy for our modern, radically different world. One was chewing on it long after the curtain came down.

Not about Nightingales (Theatre Rhinoceros) Best unearthed gem. A fascinating glimpse at the early Tennessee Williams, the Bay Area premiere of the recently discovered *Nightingales* proved it a problematic but involving work: a young TW trying to write a 1930s Works Progress Administration play and coming away with something ultimately very

and Niki Yapo led a great cast as the sisters in Beth Henley's engrossing Pulitzer Prize-winning *Crimes of the Heart*.

The People's Temple (Berkeley Rep) Best live history. An impressive, highly textured achievement written by Leigh Fondakowski with Greg Pierotti, Stephen Wangh, and Margo Hall; fluidly and imaginatively staged by Fondakowski. A remarkable ensemble too, unfolding the complex story of the interracial Peoples Temple, and Jonestown, in the words of actual members, their families, and firsthand observers.

Medea: The Musical (Theatre

THE BEST OF 2005 IN THEATER

Masters and servants

For me, the most exciting Bay Area theater event of the year was Piccolo Teatro di Milano's performance of Goldoni's *Arlequino* (*The Servant of Two Masters*) at Cal Performances. In selecting this I feel like a bit of a traitor to the remarkable work being done by local companies, but this production of the great Italian director Giorgio Strehler's was one of those rare opportunities to see true masters in a form (here commedia dell'arte), working at the highest level. Watching the remarkable Ferruccio Solero's amazing comic timing, physical gymnastics, and completely absurd logic was like seeing Bugs Bunny torment Elmer Fudd live — never mind the fact that behind the traditional leather mask Solero is 75 years old, and has been playing the role for 42 years.

Some noteworthy local performances included Crowded Fire's *Slow Falling Bird*, Project Bandaloo's recent *Floath!*, Traveling Jewish Theatre's *Blood Relative*, ACT's *The Overcoat* (imported, but lovely), and, by all reports, Shotgun Players' *Cabaret*, which is next on my list of things to see.

Ben Yalom
Artistic director, foolsFURY Theater

Top 10 local stage events

(in alphabetical order)

Bat Boy, Ray of Light Theatre
Blood Relative, Traveling Jewish Theatre
Blue/Orange, Aurora Theatre Company
The Goat or, Who Is Sylvia?, American Conservatory Theater
I Am My Own Wife, Best of Broadway
No Exit, Cutting Ball Theater
One Big Lie, Crowded Fire Theatre Company and Playwrights Foundation
One Window, Erika Shuch Performance Project and Intersection for the Arts
The People's Temple, Berkeley Repertory Theatre and Z Space Studio
San Francisco International Arts Festival

Karen McKeivitt
Bay Guardian critic

How I learned to love the Russians

For four years as an elementary school student in post-revolution Iran, I spent every morning in the school courtyard in Mashad chanting, "Death to the Russians!" with my fists high in the air. At the age of 11 I stood at the

edge of the Caspian Sea for the first time and looked across the end of the world and knew that the Russians were out there on the other side concocting strange plots to carry out the assassination of all that was sacred and real. Cut to San Francisco's Project Artaud Theater, the summer of 2006 and my first encounter with St. Petersburg's physical theater performance ensemble the AKHE Group. To describe the AKHE Group is to thread that impossible needle, to demand the voice of God, to explain smoke. To suggest it is a theater of lunacy seems trite and riddled with pretense, a facade to be toppled over by the bones of antiquity. AKHE is the lack of philosophy, the absence of beauty, a hero catapulted over the tyranny of convention, a hallucination, a mute horse, the world of silence, a goat grazing on the hem of the Madonna. Two men and one woman, tearing themselves to pieces in a dream of laughter and tears, calling on us all to dislodge ourselves from the binds of human drama, politics, social causes, and the mundane plight of civil pettiness, and kneel and warm our hands one final time, again and again, over the ashes of the human spirit.

Ali Tabatabaie
Nanos Operetta ♦

Slow dance

Why are so few companies addressing current events? By Rita Felciano



World news tonight: Compagnie Jant-Bi performs *Fagaala*, a work addressing the Rwandan genocide, at the Yerba Buena Center for the Arts.

At the first-ever National Critics Conference in Los Angeles last May, arts activist and writer Robert Atkins chaired a panel discussion, "Missing in Action: AIDS and Politically-Attuned Arts Writing Today." In the '80s and '90s, the premise went, AIDS had brought about the "most politically savvy, aesthetically satisfying, and consciousness-altering body of work" in recent years. "What has been the impact of this legacy on more recent nightmares, such as 9/11, breast cancer, the tsunami tragedy, or our impending eco-catastrophe?" the panel asked. "Has art with a political subtext been marginalized, and if so, what role have critics and editors played in this marginalization?"

These seem fair enough questions to raise in another context: at the end of another year. In the fall of 2005, musings on the link between politics and art were provoked by the Bay Area debuts of two companies from Africa. Compagnie Jant-Bi's *Fagaala* was inspired by a novel about the genocide in Rwanda; Studios Kabako's *Triptyque Sans Titre* grew out of the conflict in the Democratic Republic of the Congo. Both of these works beautifully, and even brilliantly, shone a light on horrific recent history. They did so without pointing fingers or engaging in political grand-

standing. They succeeded by using the material at hand eloquently and convincingly.

The Bay Area used to be a hotbed for artists who tackled topics that went beyond formal concerns, who dealt with issues that nagged at our sense of values long after the curtain had come down — works by Joe Goode, Krissy Keefer, Sara Shelton Mann, and Keith Hennessy come to mind. In the process of dealing with what it means to be alive, these artists created new formal and often thrilling dance structures that pushed the boundaries of established norms. Yet few of their successors seem to feel the need to make work about the pressing issues of our own time.

In 2005 there were exceptions, of course. Keefer indefatigably keeps at it. Her hilarious *Ice*, a rant about the cost of environmental indifference, pierced like a stiletto — but when she passionately pleaded for the artist's social engagement during a panel discussion at the San Francisco International Arts Festival, the ennui from the other artists present oozed as thick as sludge. Jo Kreiter choreographs works that address labor, agribusiness, GMOs, and the need for clean water. Brenda Way's *A Train Heading South* looked at global warming. Exonerates — unjustly convicted prisoners — provided David,

Popalisky haunting material for his *Barred from Life*.

Yet, for the most part, much new work still revolves around issues of identity, gender, race, and interpersonal relationships. There is nothing intrinsically wrong with that. Artists have to make work that grows out of themselves, and their first responsibility is to make it as formally fresh, coherent, and eloquent as they can. Otherwise they might as well step on a bully pulpit and preach to the already converted (and turn the rest of us off). But is it possible that the obscenities of the death penalty or the Iraq war held no resonance for contemporary dance-makers? Both Paul Taylor and Mark Morris have found ways to choreograph beautifully within frameworks that allow for the subtext of their being citizens as well as artists. Why do we not see more socially engaged work?

If, as Ezra Pound said, "the artist is the antenna of the race," does it follow that the artist also has a responsibility toward the race? For the panelists of the Los Angeles conference, the question was moot. They wanted to know why there was so much less socially engaged art and art writing. Tentative answers included a cultural tilt toward the right; the disappearance of funding and media outlets;

Continued on page 36.

THE BEST OF 2005 IN DANCE

Keith Hennessy's top 10

Director, *Circle Zero*

(in no particular order)

The Adventures of Cunning and Guile, Chris Black and Ken James, Cartoon Art Museum

House of LaBeija dancers, Jack Ya Body Dance Series, curated by Traci Bartlow for Hip-Hop Theater Festival, Yerba Buena Center for the Arts

Everything by Faunisque, a.k.a. Monique Jenkinson, at Trannyshack

ButterFLEE, Jose Navarette, performed at ManiFesti-val, Dance Mission Theater

Solo, Amara Tabor-Smith, excerpt from *Urban Bush Women* directed by Jawole Willa Jo Zolar, performed at Greening New Orleans benefit, Brava Theater

Limerance, Twinkest (a.k.a. Jez Kuono'ono Lee and Shawn Tamaribuchi), performed at Passing — Less Than Satisfactory, CounterPULSE

Dear Fidel, Dance Brigade, Dance Mission Theater

Flyaway Productions/Jo Kreiter's retrospective, Zaccho Studio

Susan Voyticky on aerial hoop and

Emily Leap on trapeze, various sites

Touched, Jess Curtis/Gravity, Yerba Buena Center for the Arts

Bonus: The best dance of the year was by Keriac (R.I.P., March 17, 2005), dancing in her bed a few days before she died.

Krissy Keefer's top 10

Artistic director, *Dance Brigade*

1. Sean Dorsey in anything He had a number of performances this year, from his own weekend of shows to *Women on the Way*, and he is by far one of the best in the city (ODC Theater)

2. Allan Frias of Dance Mission, for his stellar representation of the hip-hop dance scene on *So You Think You Can Dance?* (Fox TV)

3. Cuba Caribe Festival, featuring the work of Cuban artists Susana Arenas Pedros and Ramon Ramos Alayo (Dance Mission Theater)

4. Black Choreographers Festival, for a successful return and run in both San Francisco and the East Bay (Project Artaud Theater and Malonga Casquelourd Center for the Arts)

5. Keith Hennessy, for his excellent solo piece, *Chosen* (Dance Mission Theater)

6. Paco Gomes, an up-and-coming Afro-Brazilian modern choreographer, featured at the Choreographers Showcase (Dance Mission Theater)

7. Mark Sluwer and Rachael Lincoln, *Remember This* Real life mission, art-life-art-life (Dance Mission Theater)

8. Leyya Tawil, an up-and-coming woman choreographer

9. Ken Foster, for bringing Compagnie Jant-Bi from Senegal to perform artistic director Germaine Acogny's outstanding piece *Fagaala* (Yerba Buena Center for the Arts)

10. Dance Brigade at the anti-war demonstrations, the Katrina benefit at Brava Theater, the Ralph Nader-Matt Gonzalez California Tour, and the ManiFesti-val for Social Change, for all the ways they show up, tell the truth, and try to make a difference

Sean Dorsey's top 10

Artistic director, *Fresh Meat Productions*

1. Remy Charlip Irreverent, intelligent, heart-filling, powerful — Charlip is a total joy to watch and one of our most beloved San Francisco dance institutions.

2. Krissy Keefer Ain't no fury like a woman scorned by the Bush administration. Krissy Keefer is a force of nature — if you haven't seen her yet, make sure you do in 2006. She was on fire, blasting Bush and Co. and invoking the spirits to set this nation right (er, left) in *Spell*.

3. Keith Hennessy Piss and vinegar. Yes folks, that's really what he was drinking, right there on Dance Mission's fire escape, to open his show *Chosen*. Waxing and spitting poetic, Hennessy did what he does best: he made unsettling, beautiful ritual.

4. Miguel Chernus Goldstein Here's one to watch. At "Fresh Meat 2005" Goldstein premiered the most beautiful, gender-defying, gravity-defying aerial dance I've seen in a long time.

5. Sister of the Underground's Extra Credit Cru If you're like me, you probably can't balance on one elbow or spin on your head either. These ladies can. And how! Move over boys, ...

6. Lizz Roman and Dancers LR&D is some serious no-holds-barred, full-throttle, beautiful, strong dancing. But on the ceiling. And the balcony. And other nifty but rather dangerous places. Check them out at the Project Artaud Theater in 2006.

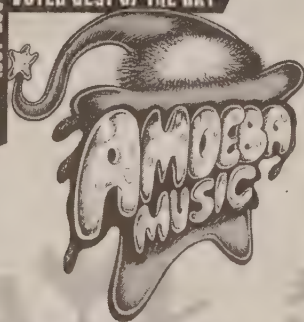
7. Tightie Whities, the farewell performance C'mon — what other drag kings have the balls to do modern dance in unitards? They shall be missed.

8. PanTease II, the second annual best of Bay Area burlesque Yowza. It's a fact: Straight burlesque ain't got nothing on queer burlesque. Tight, hot, fierce, sexy, yum.

9. Lily Cai Cai has a serious gift for packing a punch with sweetness and subtlety too. She keeps us guessing — watch for her new work in 2006.

10. Fresh Meat Productions Still the Bay Area's first and only transgender arts organization to bring you dance that will make you laugh out loud, stomp your feet, and get moved to tears (www.freshmeatproductions.org). ♦

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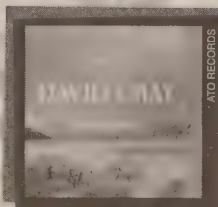
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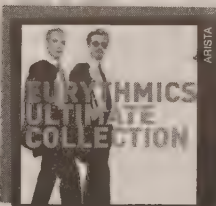
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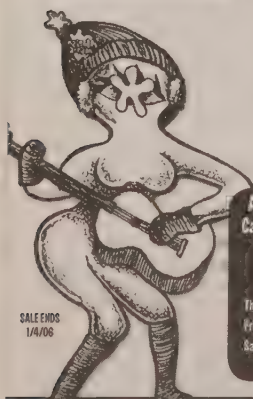


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THE YEAR IN ART • THEATER • DANCE

Dance

From page 34

and a general fatigue and a sense of hopelessness about being able to make a difference. None of these answers seemed to satisfy either the audience — which was very small, maybe also a sign of the times — or the panelists. One comment referred to the civil rights era and the Vietnam War, tumultuous times in history that generated good art. Somebody pointed out that the resistance to the war, and the art that came out of it, only took off after the draft was reinstated and the sons of the middle class were called up to serve.

Every Friday, PBS's *NewsHour* runs photographs of American soldiers who died the previous week. Are these faces that silently look at us — not to mention the Iraqi victims who go largely unmemorialized — so anonymous that we can look at them without really seeing them? Are they just media images? In his speech accepting the 2005 Nobel Prize for Literature (read the speech in its entirety at www.danceinsider.com/f2005/f1209_1.html), Harold Pinter virulently attacked America and its post-World War II power politics

Hot club: ODC dancers Corey Brady and Anne Zivolich perform in Brenda Way's *On a Train Heading South*, a work about global warming.

(and Britain, for its complicity), but he also spoke as an artist and as a citizen, saying it was the duty of the writer to smash the mirrors in front of us and mash the images they represent. Otherwise, he said, "we have

no hope of restoring what is so nearly lost to us — the dignity of man."

The following, in no particular order, is not a "top 10" but simply a list of works, people, and events that partic-

ularly resonated in 2005.

The San Francisco International Arts Festival, for putting on so much good work with so little money.

The newly invigorated Yerba Buena Center for the Arts, for its smart and broadly inclusive programming.

The film *Ballets Russes*, for its honoring of ancestors both living and deceased.

LEVYdance, for its guts and clear-eyed realization of choreographer Benjamin Levy's invigorating vision.

Sean Dorsey, for the development of a theatrical language which eloquently speaks to all of us.

Chitresh Das, for his partnering of Kathak with yet another vocabulary — tap dancing.

Tina LeBlanc, for the beauty and musicality of dancing that looks better every year.

Alex Ketley, who tried the impossible: making dance from verbal grammar.

Anna Halprin, for pulling two-dozen seniors out of their nursing homes and putting them into a show, *Seniors Rocking*.

Kegan Marin, Kerry Sneed, and Paco Gomes — looking forward to what you'll come up in 2006. ♦



PHOTO BY RAJANNA

Art

From page 32

rock-concert light show, including liquid smoke and an electronic soundtrack. Mechanized benches begin to move when sat upon. I'd have to place myself in the critical category: I found the show to be too literal-minded, trafficking in the standard vernacular of drugs — mushrooms appear repeatedly in painting and sculpture — to truly transport viewers. Yet that kind of deconstruction is beside the point: The exhibition was concocted to bring some box office and, I presume, to be escapist-art fun.

"Ecstasy," and *The Gates* are the bicoastal art bookends of the year, and both point to an unsurprising impulse to escape, to go through a portal to a universe a lot less harsh than one buffeted by the war, natural disasters, looming pandemics, and societal breakdowns galore. Who wouldn't want to retreat into fantasy?

The art world offers that possibility, though in it we're meant to enter another plane of consciousness with a more critical eye and the bracing contrast of a white wall. The San Francisco Museum of Modern Art's big summer show, "The Art of Richard Tuttle," might be a case in point. Tuttle makes small, rarified gestures with extremely ordinary objects: an inch of rope, a plastic bag, Styrofoam remnants, plaid fab-

ric. I've heard him described as being a man who resides in the fourth dimension, and he's revered almost as a religious-genius figure who transforms his humble materials by adjusting their position by a tiny fraction of an inch. Clearly this sort of action only works for initiates, and this massive show, which was like diving headfirst into Tuttle's alternate formalist universe, proved a respite mostly for museumgoers with a particular sensibility.

The new de Young proved a more effective lure, especially during its highly publicized, open-all-night, 31-hour opening weekend, during which the mile-long queues felt, depending on the hour, akin to those during the first weekend of *King Kong* or the recent, family-friendly Rolling Stones concerts, or that of a large-scale nightclub. It was an extraordinary moment where admission fees were waived, and it created a sense of community, of people coming together in celebration rather than in protest.

Architecturally, the new de Young is a marvelous interior space that constantly makes visible its presence in the landscaped splendor of Golden Gate Park. The building is intended to open up the idea of a museum to the outside world, but here lush "nature" was long ago constructed over sand dunes. How fitting that the de Young restored its garden folly, the Pool of Enchantment, a circular body of

water that sits by the east entrance.

It was heartening to see so many people clearly thrilled to be a part of new culture in San Francisco, though art viewing wasn't necessarily ideal in such raucous circumstances. In the subsequent weeks, my fantasy that the institution might quickly become notable for contemporary as well as historic art was somewhat dashed with the announcement of the Fine Arts Museums of San Francisco's new director, John E. Buchanan, Jr., the former director of the Portland Art Museum in Oregon, who will assume the post early in 2006, has a track record that includes organizing shows such as "Stroganoff: The Palace and Collections of a Russian Noble Family" and securing the collection of the late kingpin modernist critic Clement Greenberg. Nothing wrong with either, but neither seems to strike the same forward-thinking tone as the architecture.

I had a far more hopeful feeling at a recent Friday-night art event called the 24th Street Promenade. The grad student-run Triple Base gallery invited a number of artists to create window displays in 14 storefronts in the easternmost blocks of 24th Street, an act that involved get-to-know-your-neighbors pluck. Much like the artists, I had a ball meeting the retiree in Billy's TV Repair Store — he's comfortable on Social Security, he told me, with his eyes glued to Julio Morales's art

video playing on a large-screen model — and the friendly guys working at Laura's Beauty and Barber Shop who seemed to be thrilled to show off artist Matt Boyko's glamour shots of customers.

There may have been a whiff of gentrification in the air, but it was a genuinely satisfying evening of art in the Mission that felt markedly different than the funky Mission School. This group seems a little wry and yet truly invested in making community. How apt, then, that Mark A. Rodriguez mounted a copper pipe wishing fountain on the corner of Balmy and 24th for all to access a dream. I tossed in a coin and hoped for the best.

Glen Helfand's top 10

(in alphabetical order)

- AB OVO** at Steven Wolf Fine Arts
- Dirty Jobs** on the Discovery Channel
- Simon Evans** at Jack Hanley Gallery
- Garbage Land: On the Secret Trail of Trash**, by Elizabeth Royte (Little, Brown)
- Me and You and Everyone We Know**, directed and written by Miranda July
- Marilyn Minter** at SFMOMA
- Deborah Oropallo** at Stephen Wirtz Gallery
- Wilson Shieh** at Crown Point Press
- Sarah Silverman**
- Tony Takitani**, directed and written by Jun Ichikawa ♦

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TELL RIVER
Ian Shaul
The Don
The Gillbilies

FRIDAY, 12/23 • 9:30 PM 57
BLACK DOVE QUARTET
Pete Sinilin
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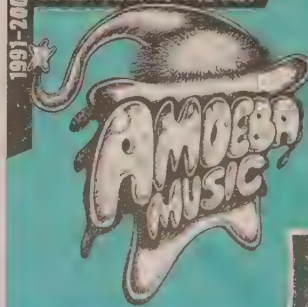
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This year's highlights include a tribute to Michael Verhoeven, director of *THE NASTY GIRL* and *THE WHITE ROSE* who will be honored with the Award for Lifetime Achievement in Directing. The Best First Feature Award goes to Robert Thalheim for his debut film *NETTO*. Kinofest L. n. en presents *TRUTH OR DARE*, the 2005 audience favorite. The annual panel discussion at the Goethe-Institut will explore Resistance & Film, a theme introduced by the Opening Night feature *SOPHIE SCHOLL - THE FINAL DAYS* as well as by the films of Verhoeven and younger filmmakers, many of them present at their screenings. And be sure not to miss our Swiss and Austrian specials, the shorts from German Film Schools and Til Schweiger's *BAREFOOT* on Closing Night.

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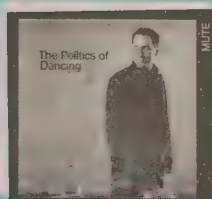
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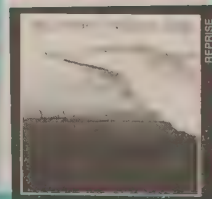
**MY CHEMICAL
DREAMS** 143
Three (Almost) Fun
School Experiments



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Please read the rules thoroughly. Contestants should enter one manuscript only. The manuscript must be the original work of the contestant, unpublished (and not under consideration for being published), typed and double-spaced on one side of 8.5-by-11-inch paper, and no longer than 2,000 words. Contestants must submit two (2) copies of the manuscript, with an entry form affixed to the back of page 1 of the first copy. Name and copyright markings must be omitted from the second copy, which will go to screeners and judges anonymously. Do not send originals: no entries will be returned. Bay Guardian staff members and freelancers who have contributed more than

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All entries must be in the San Francisco Bay Guardian office by 5 p.m. on Monday, Jan. 9, 2006. Winners will be notified by Feb. 15, 2006, and announced in the Feb. 22, 2006, issue.

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film

Ooze and Oz

Wolf Creek: no Texas, no chainsaw, yes massacre. By Cheryl Eddy

Horror movie trends may come and go — one minute, masked psychos are the rage; the next, it's all about the zombies — but road-trip terror is evergreen.

The fear of drifting off the main highway and encountering something sinister goes back to Sawney Bean, leader of a notorious gang that preyed on travelers in 16th-century Scotland. We're talking murder, cannibalism, inbreeding, torture — basically, this guy was Hannibal Lecter, Ed Gein, Norman Bates, Cary Stayner, Jeffrey Dahmer, the Blair Witch, the witch from *Hansel and Gretel*, the rednecks from *Deliverance*, and the families from *Texas Chainsaw Massacre* and *The Hills Have Eyes*, all rolled into one delicious maniac.

Thanks to the legacy of ol' Sawney, we're well prepped to expect the worst when good-looking youngsters pile into a car for some fancy-free R&R. *House of Wax*? Doomed. *House of 1000 Corpses*? Toast. *Wrong Turn*? Forget it. In the real world, serial killers seem to prefer cities, but in the movies the scariest shit goes down in the deep woods. City slickers taking back-road shortcuts might as well paint targets on their SUVs.

But they never learn, do they? And we love 'em for it — especially since the formula still cranks out premium-grade nightmare material. Australian import *Wolf Creek* finds a perfectly unsettling horror location in the country's vast, sparsely populated outback. This is a place with no cell phone reception, seemingly no law enforcement, beautiful but inhospitable landscapes, and potentially unfriendly locals. If that doesn't intrigue you right off the bat, know this: The actual events that inspired writer-director Greg McLean's film were called "The Backpacker Murders," an appellation that somehow manages to be both stark and horribly evocative.

Wolf Creek's fictionalized tourists are a pair of Brits, Liz (Cassandra Magrath) and Kristy (Kestie Morassi), as well as Aussie Ben (Nathan Phillips), who set off in their newly acquired rust bucket to visit a meteorite crater tucked into the wilderness. Right away the omens begin to pile up: tales of UFO sightings, sleazy yokels making gang-bang jokes, weird weather, and the verbalized observation "There's nothing out here!" Nothing, except jolly bush-dweller Mick (John Jarratt, who — in a nice dovetailing of eerie-Aussie-film history — was also in 1975's *Picnic at Hanging*



Bad trip: *Wolf Creek*'s Kristy (Kestie Morassi) just can't wait to get on the road again.

Rock). When their car breaks down, the kids are grateful when Mick appears in the darkness; they're less appreciative when he drops the Crocodile Dundee act and bloody mayhem breaks out. Here's another fun fact about the Backpacker Murders: Mick's "head on a stick" routine (you'll know it when you see it) is taken from autopsies done on the real-life victims.

So why should you bother taking yet another trip down the highway to hell? (Unlike *House of Wax*, this one doesn't even afford you the pleasure of a Paris Hilton death scene.) Accents and occasional emu sightings aside, *Wolf Creek*'s skeletal remains aren't all that different from *Texas Chainsaw* homages past. But it's also relentlessly grim, occasionally jaw-dropping, and lensed with the sort of it-could-happen-to-you urgency that digital cameras so deftly convey. In many ways it's a back-to-basics road-horror movie with a little extra evil on the side — something for O.G. Sawney Bean to enjoy, perhaps while he's picking your bones out of his teeth.

Anticipating the movie's stateside release, *Wolf Creek* writer-director Greg McLean weighed in on his feature debut over the phone from Melbourne, Australia.

Bay Guardian: *Americans are crazy for true crime. Are Australians? How has Wolf Creek been received there?*

Greg McLean: I don't think true crime is as widely marketed as a genre in Australia, though we do

have a fascination with shows like *CSI*. The film has been remarkably well received, considering the more conservative culture here. We don't make a lot of horror films, so it's a breath of fresh air, on one level, to be such an aggressive film.

BG: *Wolf Creek is a realistic film in that it's based on true events, is shot without flashy camera tricks, and so on. But it also has subtle supernatural elements. It's as if Mick is the culmination of forces of nature that the kids can't avoid.*

GM: There's a tradition in the film of dark powers in the world that focus around characters and places. If characters were isolated out there, these forces could work through them — something in the land coming through someone and making them into this monster. Some of the real people this movie was loosely based on were guys with a lot of time on their hands. Their isolation was linked to the brutality of their crimes because no one interacting normally with other people could come up with that kind of brutality.

BG: *What do you think about the movie opening in America on Christmas?*

GM: It's pretty sick, but it's kind of funny in a way — funny crazy. I think horror fans will love it, but obviously it's not a movie to everyone's taste. It's an interesting piece of counter-programming. ♦

'Wolf Creek' opens Sun/25 in Bay Area theaters. See Movie Clock, in Film listings, for showtimes.

JOHNNY

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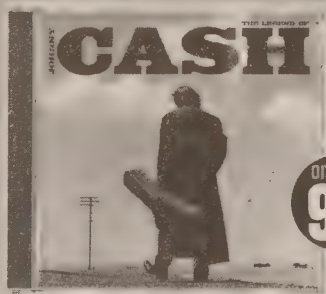
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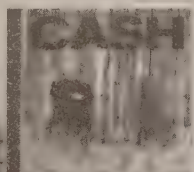
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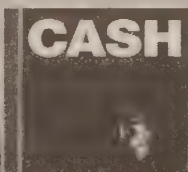
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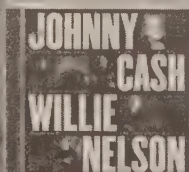
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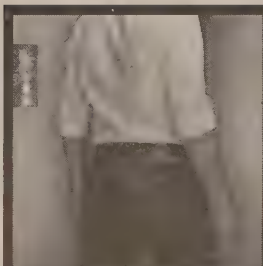
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music

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Rainy day women get pulled down by rooftop leaks, soused frantic-drivin' Christmas freaks — and the lack of creaks on the forthcoming Cat Power album, *The Greatest* (Matador, Jan. 24 release).

Southern soul — and storms, judging from last weekend's wrath-of-like stormy weather — seems so back as I listen to Chan Marshall drench her blues with Memphis soul arrangements. Here she runs the risk of taking her inimitable, if not outright great, voice out of the indie rock margins and into the same arena as, say, Bonnie Raitt. Is Marshall our new Nina Simone? Leaning toward new songs such as "The Moon," "The Hate," and the blissfully dysfunctional psychic-blues bludge "Love and Communication," I wonder how she'd sound wading through murky, heavy, and *wrong* hard-rock stylings à la Vanilla Fudge or *Electric Mud*.

Meanwhile there's another kind of storm going down regarding flyering fines leveled at local music-scene worthies like Debra Zeller, who puts on

which is already under siege and trying to rebound."

According to Department of Public Works spokesperson Christine Falvey, bands have other opportunities, online and in shop windows, to publicize their shows apart from on the historic lampposts, which, she told me, suffer from pricey paint peelage when posters are removed.

Funny how those unassuming little flyers trigger so many issues — almost as many as graffiti, aboveground and underground public art, billboards and their legit and illegit uses, and heck, even music culture itself.

Maybe it's a matter of aesthetics — and the tradeoff between the seemingly chaotic, creative delights of an "urban" landscape and the antiseptic sameness of suburban blight. Wouldn't the world be a duller, more, ahem, Pleasantonlike place if there were no flyers or art on buildings, walls, or poles? Has it ever occurred to anyone that a utility box might even be beautified by a poster that's both artful and promotional — and that the city



**SONIC REDUCER
BY KIMBERLY CHUN**

Playing in Fog shows (and contributed a photo to this week's issue) and books the Make-Out Room. Though the Make-Out has posted the city flyering guidelines for bands on its Web site for the past few years, Zeller was fined \$750 for bills posted on utility poles and boxes as well as "historic" or "decorative" street-light poles on Mission Street — simply because the posters included "Playing in Fog presents." "I did not, nor have I ever, flyered in the Mission before, and I had absolutely no knowledge that the bands were even flyering," Zeller e-mailed me after inspiring a flurry of outraged e-mails on the music bulletin board sf_indie. "I think it's extremely unfair that the city would send me these outrageously high fines on my first offense. It seems I should at least get a warning, and then if flyers for my shows keep popping up, then fine me. But I can assure you, I'll be doing my best to make sure bands understand how serious this is and that they must follow the guidelines or else ... they'll have to pay."

Luckily Zeller has gotten assistance and support from Sup. Russ Mirkarimi's office for her hearing on the flyering Jan. 26.

Zeller, however, is not alone. Three Parkside booker Big John also told me that the club was fined \$300 about two months ago, and in his view "this is an attack on the live music community,

might be better off if the signs, signifiers, and artistic manifestations of the Bay Area's music scene were in plain view, rather than on the Web? Frankly, my world is too oriented around my computer monitor as it is.

Casting an eye to the graphic design world, I'd say the music poster has been as important a part of pop culture as the album cover, so doesn't it strike anyone as being blazingly absurd that one of the supposed epicenters of rock poster art is doing its darndest to relegate music posters out of existence, pushing it into museums and private collections and off the streets and the very real, nonvirtual sites where it began?

Who wants SF to look as bland as Sunnyvale — or as Disneyfied as Times Square, for that matter? Knowing this city and its commitment to the arts, I'd suggest they install public poles or stands that would allow noncorporate parties to post show, garage sale, missing pet flyers — along those streets with post-no-bills poles. Remember, those crazy, over-flyered posts along Haight Street were one of the many reasons music fans like myself moved here in the first place. Though, of course, we also wanted to get away from the NIMBYs. ❖

All I want for Christmas is tips. E-mail kimberly@sfbg.com.



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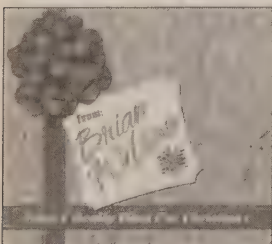
Believe it or not, the Grinch believes in Christmas music: Here are some essential CDs. *By Mike McGuirk*

It's Christmastime. That's Christmas, not Xmas, and if the godless San Franciscans on the *Bay Guardian* copy desk try taking the Christ out of Christmas in my Christmas article, there's gonna be hell to pay — believe me.

I get a little weird around Christmas. I don't get depressed, really, but I do often buy a Christmas tree in a fit of some unnamable desperation. Last year I bought a tree for the house I lived in and at the last minute decided not to share it with my roommates. Instead I put it up in my room, bought a ton of lights, got fake snow and a plastic snowman, and transformed my room into what I called "Christmas Central."

I think it's a holdover from my childhood, when Christmas represented the most extreme times in our house, from dizzying heights of expectance (my mother would start with the "What do you think you're getting for Christmas?" questions in August. To be fair, she always delivered — my mother would buy us everything and go to ridiculous lengths to surprise and enchant us) to utter yowling chaos. I'll just say I never saw Mommy kissing Santa Claus, but I did see her hit Santa Claus in the face with a pot roast a few times. Many of us have had this experience. I don't think I'm any different. But the thing that is different about me is that, as a result, I actually embrace the insanity of Christmastime — I enjoy going to the mall when it's clogged with people the week before Christmas. I am totally into killing a tree and decorating it. More telling, I love Christmas music.

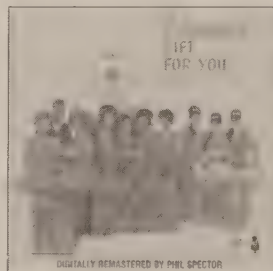
Do you? Are you one of us? If you are, here is a little primer on Christmas music.



Brian Wilson, *What I Really Want for Christmas* (Arista, 2005). Besides the unsettling title, *What I Really Want* features probably the biggest Christmas weirdo in the world putting creepy Beach Boys-like vocal harmony chants all over standards and a few originals. There are only two songs from *The Beach Boys' Christmas Album*

(Capitol, 1964), which is worth it alone for the druggy "White Christmas" (the track should be called "China White Christmas"). I don't know if I'd call this essential, but it's Brian Wilson, so there'll be half a million chronic masturbator/record geeks drooling over the arrangements.

Carpenters, *Christmas Portrait* (A&M, 1984). Like all their stuff, the Carpenters' Christmas music is soft-lit and glinting like, well, a tree, and dead Karen and her brother Richard apply tempos to songs like "Santa Claus Is Coming to Town" and "Sleigh Ride" that are so slo-mo you can actually feel your respiratory system collapsing. Karen's anally precise diction on each song is another major draw. I could listen to her say the word *chestnuts* a million zillion times. There is a newer version of this Christmas album that compiles all of the Carpenters' holiday stuff. It's called *Christmas Collection* and is approximately 72 hours long. It has more nine-minute medleys than 2112.



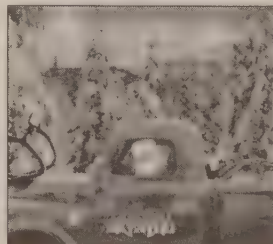
Phil Spector, *A Special Christmas Gift for You* (Philles, 1963). OK, this is the single most awesome Christmas album of all time. There is just no touching Darlene Love's "White Christmas" and the painfully wonderful "Christmas (Baby Please Come Home)." Maybe it's overplayed and I am stating the obvious — I don't care. The Crystals' "Santa Claus Is Coming to Town" is definitive; Phil Spector's totally creepy monologue during "Silent Night" is beyond weird; and basically every single thumping drum sound on the record, the clanging bells, and the shimmering quality of the recording, not to mention the stable of incredible talent the dude amassed, just don't exist anywhere else. And you can only listen to it for two weeks a year. That makes it special.

Frank Sinatra, "Have Yourself a Merry Little Christmas"/"I'll Be Home for Christmas." This guy I work with brought to my attention the fact that "I'll Be Home for Christmas" and "Have Yourself a Merry Little Christmas" were both released at the height of World War II (1942 and '43

respectively), so lyrics like "Through the years we all will be together / If the fates allow" and "Next year all our troubles will be far away" took on a slightly heavier meaning when people were dying every two seconds in Europe and the South Pacific. And the idea of soldiers hearing "I'll be home for Christmas / If only in my dreams" transcends the writers' obvious attempts at grabbing heartstrings ("I'll Be Home" stayed on the charts for seven weeks in 1942). Bing Crosby sang the hit version of "I'll Be Home," but what you want are Sinatra's versions of that song and of "Have Yourself" from around 1957. They don't have the historical significance, but the arrangements are slow and dark. "Have Yourself," in particular, is tinged with more bitterness than melancholy. It ends up as the kind of song you want playing as you toss flaming bricks through your ex's window on Christmas Eve. The songs are available on *A Jolly Christmas from Frank Sinatra* (Capitol, 1957), an album that, on the whole, is not all that jolly.

Alvin and the Chipmunks, *Christmas with Alvin and the Chipmunks* (Liberty, 1962). In our house, right after Thanksgiving, the Christmas records would come out of the closet, and my mother would start playing Christmas music round the clock. The albums all had shiny red covers, or cartoons on them, or pictures of each star appearing on the record like a movie cast. I loved the look of Christmas records, and the Chipmunks' Christmas record was most amazing. "The Chipmunk Song (Christmas Don't Be Late)," may sound cloying after hearing it in your sleep, as an adult, for two months, but that's why God invented whippets.

Lynyrd Skynyrd, *Christmas Time Again* (CMC International, 2000). This album sucks through and through. A song called "Santa Claus Wants Some



Lovin,'" about Santa Claus nailing Mrs. Claus in the kitchen, would embarrass R. Kelly. But if you're having more Jack Daniels than egg nog this year, you might want to check it out. ❖

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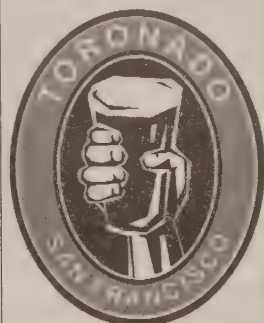
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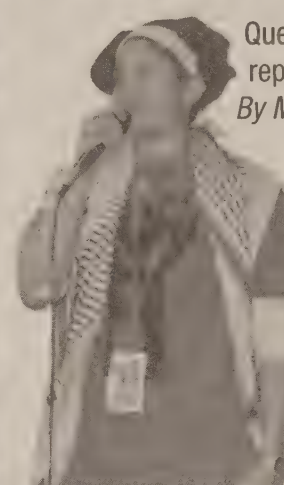
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By Marke B.



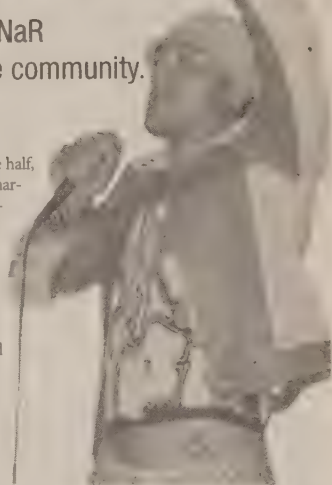
(a.k.a. Nyla Moujaes), NaR's female half, says. "Hip-hop tells the stories of marginalized people to a broader audience. Queer Arab Americans and Arabs exist and experience racism and xenophobia in addition to the homophobia and misogyny that queers in the US face generally. In the hip-hop community, we hope to transcend that and be respected as artists who just happen to be queer and Arab."

That may sound awfully optimistic to those of us queer Arab American rap fans who've often found the prevalent homophobia of commercial hip-hop hard to stomach, but it's inspiring to see that some folks still dream the underground hip-hop unity dream. And, even better, that those folks look like us this time around.

A first-gen Syrian-Lebanese who came up in Vegas, Tru Bloo now makes her home in the Bay Area, where she is studying to become a lawyer. She met her performance partner, MC Zen (Mazen Nassar), a Lebanese native, in Beirut a year ago at a benefit for Lebanese LGBTIQ center HELEM. They hit it off immediately — "like brother and sister" — and joined forces as NaR ("fire" in Arabic). They both found their way back to the Bay and were soon penning lyrics like "Images on TV describe me as a terrorist / because my people resist imperialist / attacks on our homes. In fact / what would you do if your home's attacked? / You'd fight back," from their track "Meen Ana Meen Inti." NaR debuted live this summer at PeaceOut 2005, the giant homo-hop fest in Oakland. "The response during and after the show was amazing," Tru Bloo says of their debut. "People wanted to talk, network, collaborate on music, and have us perform at other events. Many Middle Eastern queers approached us and thanked us profusely for giving them a voice. One even came with tears of gratitude in her eyes. It touched us deeply."

In the past few months, NaR have performed in the Bay Area at 21 Grand, Counterpulse, Medjool, the Noodle Factory, and the East Bay Arts Alliance center. In the process, they say, they've built a fanbase that "crosses racial, religious, geographical, gender, and sexual lines."

The NaR sound combines influences like Arab music acts Fairuz and Unm Kulthoum with socially conscious hip-



Shout it out: NaR's Tru Bloo and MC Zen put queer Arab hip-hop in the spotlight.

hop along the lines of Spearhead, A Tribe Called Quest, and the Fugees. The bilingual duo currently has four songs — including the rousing "Meen Ana, Meen Inti" — available on the Internet, produced by Bay Area hip-hop impresario Galen (you can download the tracks at www.myspace.com/hotnar), and is now at work on a full-length set to drop early next year. In the meantime, collaborations with Invincible, the Phillistines, the Mamas (Aima and Persia), and the Bay Area's bedrock homo-hop crew Deep Dickollective are in the works, while Tru Bloo pursues her legal studies and MC Zen organizes an HIV medication distribution network in Lebanon. Their appearance at Magnet, as part of promoters Kirk Read and Larry Bob's open mic Smack Dab monthly there, is a rare chance for their fans to catch them in SF as they work to complete these projects.

"As Arabs we are often seen as terrorists and threats to the state, even when we talk about humanity and social change," Tru Bloo says. "But music is a universal language that helps bring change. Kids don't listen to teachers in school the way they listen to MCs spittin' their flows. We try to send strong messages that will inspire people to research the issues we address, while getting them to shake their booties a bit." ♦

NaR perform Wed/21, 8 p.m., as part of the monthly Smack Dab open mic night every third Wednesday at Magnet, 4122 18th St., SF. Free. All ages. (415) 581-1600. www.magnetsf.org. For details on Smack Dab, go to www.sfqueer.com. For more information on NaR, go to www.myspace.com/hotnar.

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full circle by a. jacob metz

'Casting call

I thought of myself as a pretty typical (cheapskate) music consumer until last June, right before I took a cross-country road trip with a friend. Before I bought the van for the trip, I figured I would ride down to Amoeba Music and stuff my backpack full of CDs scrounged from the used bins. And then I bought the '82 VW van — and realized it had an audio line out, intended to connect an MP3 player to the stereo. So, I purchased my first MP3 player. That was the beginning of my paradigm shift.

Since that day I've continued to shop at Amoeba, but only for vinyl and music unavailable on my Yahoo Music subscription. In the past six months, I've legally downloaded something like 400 albums — everything from Ace Frehley to Zwan — mostly stuff I never would have bought otherwise, but now I listen to it, because economically, I can justify it.

The year 2005 seems to have been all about justification, for the music industry and consumers. Apple tried to legitimize podcasts back in June, hoping that introducing an application extension into its iTunes software would cement the format as an audio medium and establish Apple as the top distributor in the game, to reappropriate the "pod" prefix from its portmanteau. Since then, dozens of other podcatcher applications have cropped up — some great, some crappy, with Juice taking the lead.

The diversification and overall upward trend in podcast quality has drawn bigger players to the game as well (NPR, CNN). Major-label artists like Bruce Springsteen tried to use podcasts to increase

"same-store sales"; he released teasers of his *Born to Run*:

30th Anniversary Edition DVD/CD box via podcast, to lure previous

owners to repurchase what they'd already repurchased on CD in 1988. For all the hype, though, the masses are not

fully convinced, as the April 2005 study by the Pew Internet and American Life Project states that 71 percent of all MP3-player owners don't download and listen to podcasts. It's clear from the Pew paper that if podcasting is going to expand in 2006, broadband access needs to be affordable and widespread, because that's what separates Joe MP3, who rips all his Creed discs onto his iPod, from Joe Podcast, who downloads daily.

Subscription services sound like they'll be an easy justification to consumers in '06 — they're easier to use than the clunky interfaces of Grokster and Morpheus, but content is still heinously limited. Yahoo and Napster still only offer access to less than a million tracks — somewhere along the lines of 700,000 discs — and iTunes offers double that quantity for sale, roughly. Consumers will have to decide if they're ready to lock in for \$180 a year (which is more than the average Joe may spend, but less than what some of my peers will routinely drop in a biannual trip to Amoeba). I'm paid up through October 2006, and I still expect to be shopping for music this afternoon. It's Saturday, and for some things, I need very little justification.

The biggest, and possibly most relevant, justification of 2006 may well take place on Jan. 9. As I watched Howard Stern Webcast his last FM performance the other day, I realized that one of the biggest mass justifications will launch as Stern's satellite gig begins: He's going to have to get his old listeners to rave about how great Sirius is and how much they love all 120 new channels (which cost nearly as much as a Napster or Yahoo subscription, natch). As Live 105 struggles to fill its drive-time void, Stern stands on a precipice, trying to convince listeners new and old to see him through to the other side, hoping the once-free lunch will taste better because they're paying for it, to the tune of 64¢ an episode.

Meanwhile, Clear Channel continues its directive to have faceless Spanish-language stations occupy prominent places on the FM dial. Currently, Spanish-language stations take up more spots than country and jazz in San Francisco. In 2006, look for further satellite-versus-FM-radio stratification, if corporations choose to target an interesting purchasing demographic on FM, by converting station formats and languages. The company's 2005 Spanish-language programming directive makes sense, as one-third of the people in California identified as Hispanic or Latino in the 2000 census.

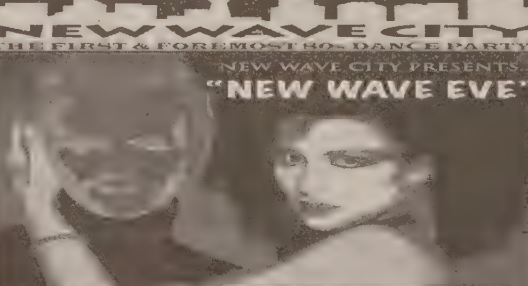
Here's the curveball: English-speaking Latinos, per the Pew paper, are almost doubly likely to own an MP3 player than non-Latino whites are. But I couldn't care either way — I downloaded the new Shakira disc on my Yahoo subscription last week. ♦



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Mary J. Blige

The Breakthrough (Geffen)

Loving Mary J. Blige's music has been about accepting diminishing returns for more than a decade, a statement that sounds more dire than it is, considering 1994's *My Life* remains one of the greatest R&B records ever made. Mary is happier these days, but platitudes can taint raw expression, and for too long she's favored getting the job done over exploring the possibilities of her artistry. Admittedly, no one puts more soul into pop product, and here and there — "Everything," on *Share My World*; "Beautiful One," on *Mary*; that show-stopping 2002 Grammy performance — she still strikes like lightning.

The Breakthrough's middle-aged contentment sounds wicky-wack, but even the routine moments have a relaxed quality that's an improvement over the strained sound of the ill-advised 2003 Purty reunion *Love and Life*. Two highlights are sow's-ear-to-silk-purse surprises. On paper, anything involving Will.i.Am, of the heinous Black Eyed Peas, seems doomed, but "About You" works a slowed-down sample of Nina Simone's "Feeling Good" to sick ghost-of-Wu-Tang effect. The collaboration with U2 on "One" is a marvel — further proof that no one rocks a beat like Mary. I still suspect Bono's lyrics are claptrap, but she sings the words with an ever rising fervor — each line an opened door — that could turn an atheist into a believer and send tears shooting out of eyes. *Hair-raising* barely captures it — I haven't heard a better performance by a singer in years.

Not so surprising is the instant-classic excellence of the Raphael Saadiq-produced track "I Found My Everything," which mixes vintage Atlantic Aretha on the verses with the orchestral grandeur of Motown Marvin on a pair of fantastic bridge sections. This is the kind of gorgeous organic sound — and songwriting chops — that Mary's singing has deserved, and gone without, for too long. Is it too much to wish that we'd gotten a whole album of it? (Johnny Ray Huston)

Landing

Brocade (Strange Attractors Audio House)

In the past five years, Landing have been putting out records that haven't set them totally

apart. Landing who? Growing? Granger? Landing? Are they on Kranky? Don't they have some what psychedelic-looking album covers? Weren't they on some labels you wouldn't expect them to be on, like K? One never felt compelled to really figure it out and listen in.

That changes with *Brocade* and its five tracks clocking in at a little less than an hour. There is no room for wasted moments or long songs that can't hold their own. Immediately you are greeted with a repetitive kraut-rock line reminiscent of both Can and Neu. With that first sweeping hook, they start to sound like the perfect early 4AD record you always imagined in your head. Landing's ability to slow down and change time creates a space you can explore with intensity. They let you look at one thing for so long and with so much concentration that you begin to see the bigger picture through the magnification of that one sound, one idea, one deep focus.

It's not surprising to find out Landing are from Provo, Utah — they might be Mormon, and perhaps they are thinking about ideas of purity, control, and belief. But instead of indulging in passive blind faith, they wonder and wander. Landing want to see how close they can get to the sky — they feel the wind shake them, the sun blast them, the air refresh them. They remember that, above all, nature may hold the true master key. (Irwin Swinoff)

Acid Mothers Temple and the Cosmic Inferno

- *Just Another Band from the Cosmic Inferno* (Imprompt)
- *lao Chant from the Cosmic Inferno* (Ace Fu)

You can't ask for much from the group known collectively as Acid Mothers Temple these days. As one of Japan's premier psych-drone bands, they've released God knows how many records over the course of a decade — as many as seven in one year — and despite constant lineup changes, they have remained fiery all the while. By making friends with labels all over the world, they've delivered some of the spikiest, most transcendent, and most mysterious guitar sounds indie rock has known, to just about every continent too.

The latest incarnation (with the suffix "the Cosmic Inferno" rather than "the Melting Paraiso U.F.O.") is a slightly smaller one than in the past, and it has its debut on these two discs: *Acid Mothers Temple now tend to sharpen the focus and, in turn, widen their wayward sound. Just Another Band from the Cosmic Inferno*, with its closer-to-live feel of an all-out rock assault, might be the best introduction to the group, as their live shows are undoubtedly what turns fence-sitters on to the wonder of AMT. Kawabata Makoto's Stratocaster shoots daggers of treble and screech careening around the room while synth-and-rhythm-guitar man Higashi Hiroshi keeps everything paced and con-

tained with his Zen-like concentration on these two tracks — still clocking in at well more than 60 minutes total. *lao Chant from the Cosmic Inferno* is the other side of the AMT coin — a single, 51-minute homage to prog rockers Gong that proves hefty experimentalism will always hold equal weight with straight-up rockin' for AMT. Chimey synths driven by precision drumming and rhythmic incantations highlight the group's dedication to Eastern mysticism and, while adding yet another piece of plastic to the mounting Acid Mothers pile, make this one of their most engaging tracks — and albums — to date. (Ken Taylor)

Carnival in Coal

Collection Prestige (Earache)

In 2000 the French duo Carnival in Coal released an album titled *French Cancan* (Season of Mist). It featured creepy covers of songs like Ozzy's "Bark at the Moon" and "Maniac," from the movie *Flashdance*, and while those were great, the cover of Morbid Angel's "Fall from Grace" annihilated everything else on the record. It turned the opening riff into a windup music box, had an *odmpa* break in the middle, and featured spot-on guitar and drumming.

Carnival in Coal's new album, *Collection Prestige*, brings more genre-busting mayhem, sort of in the style of Mr. Bungle. I found it difficult to listen to at first, but then I heard the lyric "steal a souvenir out of a body bag." That's not odd on a metal song, but this was a full-on disco number. So I opened up the CD book, started the album again, read the lyrics, and *voilà*, I found the album to be not only listenable, but also extremely enjoyable. The body bag song is called "Cartilage Holocaust" and would not be out of place blasting in a club. *Collection Prestige* opens with "Fuckable," a song about trying and failing to have sex. "In the end / Nobody goes unfucked but me / Fuck me I'm famous!...Threatening would be unacceptable / Drugging would be a poor spectacle." The vocals go from singing to growling to screaming to hissing, and the music features rapid cartoon sound effects during the breaks. "Satanic Disaster" has a great opening metal riff and goes on to tell the story of a metal band on a quest to play a show with Ringless Witches Hands. "Five dark warriors are left with their satanic hits / Invoking forces of darkness before fish and chips." "Right Click... Save As..." tackles music downloading and MP3 hoarding: "From the Shadows to the Stones up to Napalm Death / I've got it all, browse my folder, hold your breath." "The Lady and the Dormant Sponge (A Swedish Winter Tale Episode II)" mocks metal lyrics with lines like "In the grandeur of its multitude / Only but toys are we / (This is meaningless)." Carnival in Coal is a unique and odd band. One guy does the music, the other handles the vocals, and they both come through like champions. (Nate Denver)

Martin (long one of Clive Davis's key behind-the-scenes players), could well come from a hip-hop rhyme. The buoyant groove, however, is decidedly old school, sampled directly from "Back Stabbers" by the O'Jays. Stone's vocal too is steeped in tradition. Her silvery, Baptist-hewn alto pipes slide with the grace of a Whitney Houston and spit an Aretha Franklin-like sass, yet avoid the pyrotechnical displays associated with those divas. *Stone Hits* compiles tracks from her three solo albums plus two new songs. It includes guest appearances by Anthony Hamilton, Alicia Keys, Eve, and Joe (who replaces Calvin Richardson from the original version of "More Than a Woman"). Snoop Dogg's rap is missing from a new mix of "I Wanna Thank Ya," and the vocal contributions of D'Angelo (Stone's ex-boyfriend) have been erased from "Everyday." "Little Boy," a brand-new ballad, finds Stone unconvincing in a jazz context, but the other new track, the Martin-penned "I Wasn't Kidding," presents Stone at her scorching soul best with a four-on-the-floor rumba beat straight outta Philly. (Lee Hildebrand)

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2nd Time Around

Angie Stone

Stone Hits: The Very Best of Angie Stone (J)

Angie Stone was present practically at the moment R&B split into two camps — one inhabited by singers, the other by talkers — that have become increasingly irreconcilable. The South Carolina-born vocalist was the singing third of the Sequence, the first female hip-hop group of note. The rapping-singing trio, which scored the hit "Funk You Up," on Sugar Hill Records in 1980, anticipated TLC by more than a decade. A quarter century later, Stone commands credibility in the hip-hop-dominated R&B world, defying prejudices that might get any other woman who is full figured and older than 40 kicked out of the club. This acceptance may stem from the fact that she's one of the few vocalists of her generation who understands the aesthetics of both soul and hip-hop. That she's fabulously talented doesn't hurt.

"Isn't it ironic? All you wanna do is smoke chronic," Stone sings on "Wish I Didn't Miss You," a track from 2004 that opens her greatest hits collection. The lyrics, by the brilliant songwriter-producer Andrea

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Dec. 21 Wednesday

Easy listening If you've been listening nonstop to the newest CocoRosie and their delicately precious voices are starting to get on your nerves, maybe you should put down the bushel of flowers and pick up the **Ian Fays'** first full-length, hi-fi album, *The Damon Lessons* (Home-sleep). Listening to the CD, you'll be able to make out two voices softly layered on top of one another — these are the texturized stylings of twin sisters Lizz and Sara Fay, who are accompanied by their older sister Lena Fay on xylophone, triangle, Boomwhacker, egg-shaker, and other peripheral instruments. Another recent addition to the group is Julia Fay, who contributes preprogrammed synthesizer beats, since the band does not have a drummer. But don't be fooled: Julia is not part of the family, the "Fay" is just a collective pseudonym, à la the Donnas. All this fringe comes together in a score of interludes that combines all their talents into a cute little package. The album itself is soothing and thoughtful — one of those records you play on a rainy day and get all emo about your life. In a good way. The Ian Fays open for the Bay Area's Casiotone for the Painfully Alone; this is the latter band's last show before relocating to Chicago. Safety Scissors also play. 9 p.m., *Make-Out Room*, 3225 22nd St., SF. \$8. (415) 647-2888. (Justin Yu)

Dec. 22 Thursday

Monsters, metaphors, and myths Before Darth Vader, King Kong, and the Bush family, something sinister plagued the earth ... golems. No, not Gollum via *LotR* fame, but a *golem*, a mythical creature created by a 16th-century rabbi to protect his people from harm that somehow took a dramatic turn to the dark side. Traveling Jewish Theatre's



Blinded by science: Emlyn Guiney, Zac Jaffee, and Sara Zimmerman find golems in modern mediums in *Dirt and Glory*. See Thurs. 22.

latest performance, *Dirt and Glory: Return of the Golem*, tells the story of the golem and the role it plays today by manifesting itself into modern mediums such as robots, biotechnology, monster movies, and mysticism. Don't be afraid to bring the family, though: The material is no more frightening than the news ... well, maybe not that scary. Through Sun/25, 8 p.m. (also Sun/25, 2 p.m.), *Traveling Jewish Theatre*, 470 Florida, SF. \$10-\$30. (415) 522-0786, www.atj.com. (Also Dec. 29, 8 p.m. and Jan. 1, 2 p.m., *Berkeley Richmond Jewish Community Center*, 1414 Walnut, Berk. Same price and contact info.) (Forrest Caskey)

Mellow-choly In recordings *Mellowdrone* sometimes sound like any one of several late-'90s one-hit-wonder acts — the band could be the

work of a time-traveling studio engineer, but the also throw down moody pop and gushy, synth'd-out dance tracks so solid you could put stucco on them and live inside through winter. The group is similar to fave rock-stoners Queens of the Stone Age in their accumulative darkness, tongue-in-cheek humor, and radio-friendly format, but they cite Mark Linkous (a.k.a. Sparklehorse) and composer Angelo Badalamenti as influences — and deserve praise for honestly straddling such radically diverse acts. Local contemporary-rock heroes Persephone's Bees, as well as Marjorie Fair, also play. 8:30 p.m. *Independent*, 628 Divisadero, SF. \$12. (Sean Patrick Maylone)

Big in Japan It makes sense that goth would make it big in Tokyo. The extreme fashions and the dark and mysterious themes make the scene a no-brainer for those entrenched in Tokyo's pop culture. But not only have some Japanese teens embraced goth, they've reinvented it, making it into a much more romantic and graceful cultural movement than its western counterpart. Finding inspiration from the rococo era, these style-conscious lovelies are all about living in a nostalgic fantasy dream-world where devotion and elegance are key. Fantasy Gothic Waltz San Francisco is a group that is trying to bring Tokyo goth stylings into the local goth scene. See what this entails at tonight's *Gothic Winter Wonderland*, an event that features live musical performances by Bay Area bands Secret Secret, Bloodwire, Left on Caliope, and Tesseract7; DJs Robert Blaque, Persephone, and Femme Mystique; a waltz; a goth bazaar; a gothic

Lolita costume contest; and more. 8 p.m., *Cherry Bar and Lounge*, 917 Folsom, SF. \$7, \$5 in costume. (415) 974-1585, www.fantasygothicwz.com. (Sarah Han)

Dec. 23 Friday

Guys and dolls Remember when you were making bottles of hooch in your bathtub and rendezvousing with your honey at the local roadhouse-speakeasy? You probably don't, and I don't either, because we weren't alive back then. But tonight we're able to get a taste of what it was like to live during those dark days in history known as the prohibition era — well, at least the fun parts of it — at **X-Mas Speakeasy**. Featuring the music of Stompy Jones and boogie-woogie pianist William Beatty, burlesque shows by Coconut Cream, Miss Lily LeRouge, Cherry Lix, Bottoms Up! Burlesque, Isabelle Peach, and Miss Lola L'Amour, and a perfectly legal full bar, this event is sure to be a blast. So put on your sharpest vintage duds, knock three times at the door, and tell 'em the *Bay Guardian* sent you. 8:30 p.m., *Verdi Club*, 2424 Marinella, SF. \$15. (415) 505-8530, www.tuesdaynightjump.com. (Han)

Dec. 24 Saturday

Go to hell Who says December and the surrounding months have to be about God, Jesus, and everything else up there beyond the sky? I say the holidays are a perfect time to re-



Joint effort: Artists Irene Barberis, Parastou Forouhar, and Jane Logemann collaborate for "Intersections: Reading the Space." See Sun/25.

member what's important and cherish what we have. Of course I'm referring to the preservation of the ancient Satanic rituals and the celebration of all things occult. Instead of looking for something goofy to wear to your schmoose-fest office party, how about you throw on the black corset that's been sitting in your closet and scare yourself stupid at this year's eighth-annual **Black X-Mass Show?** Contrary to populist assumptions, San Francisco's own First Satanic Church (our hosts for the evening) do not participate in animal sacrifice, drink goat blood, or worship a horny old dude in his PJs

and intercultural communication through the work of three women working together intercontinentally, Australian Irene Barberis, American Jane Logemann, and Iranian Parastou Forouhar. Today's other highlights include tours of the exhibit, guides just for kids, goody bags, holiday snacks, and collaborative art-making for parents and children. *Exhibit runs through Feb. 26. Today, noon-4 p.m.; regular museum hours, Sun.-Thurs., noon-6 p.m. (closed Jan. 1), Contemporary Jewish Museum, 121 Steuart, SF. Free, (415) 344-8800, www.thecjm.com. (Lydia Brawner)*



Cross-country cowboys: *Easy Rider's* Dennis Hopper, Peter Fonda, and Jack Nicholson hit the road. See Tues/27.

shaking a tri-tipped weed whacker. Put on by Karla LaVey, offspring of the late Satanic leader Anton LaVey and controversial heiress to the throne, this den of iniquity will feature performances by the Grave Bros. Deluxe, 16 Bitch Pile Up, K-Rob, and other special guests who will undoubtedly be wearing dark clothing. 9 p.m., *Elbo Room*, 647 Valencia, SF. \$6.66. 552-7788. (Yu)

Dec. 25 Sunday

Holiday spirit Merry Christmas and happy Hanukkah! This year the two holidays fall on the same day, and to celebrate, the Contemporary Jewish Museum opens its doors to offer a slate of arts activities for the whole family to share — and for free. The museum's current exhibition, **'Intersections: Reading the Space,'** highlights religious diversity

Dec. 26 Monday

More to explore For many a 10-year-old in the Bay Area, the *Exploratorium* has been fueling a sense of wonder through an ever changing assortment of sparks, machines that play cricket chirps and birdsongs, bones, lasers, and blown-up photos of stars and nebulae. And oversized kids with financial woes and back problems aren't spared enrichment either; remember when Matmos performed at the old 'Sploratorium? Continuing in the spirit of fertilizing minds, and possibly overcoming the stupefying effects of too much holiday cheer, the museum shows a new animation film series of experimental and wondrous shorts and a few short documentaries, spanning over 20 years of the visual medium. Included in the

program are Andre and Jean-Jacques Ledcu's *Zea*, Jessica Yu's *Sour Death Balls*, Katie Milligan and Scott Brannan's *Africa@play*, John Sanborn's *Ear to the Ground*, Chih Peng's *Whizeewhig*, and Geoff Adams's *Birdbeat*. *Noon and 2 p.m., Exploratorium, 3601 Lyon, SF. Free with museum admission (\$8-\$13). (415) EXPLORE. (Maylone)*

Dec. 27 Tuesday

Dude, where's my generation? So you were naughty this year, and you didn't get a Harley for Christmas. Or a bicycle. Or roller skates. Even if the only burnin' rubber you can muster is attached to a Muni bus, grab your American flag helmet and head to the Haight (where else?) for a dose of *Easy Rider*. Dennis Hopper's counterculture classic rocked the film world upon its 1969 release, leaving hundreds of free-spirited road movies (and countless more wannabe-Captain Americas) in its wake. Everyone remembers the "Born to Be Wild" Hopper-Fonda business, but this is a movie full of great moments: Phil Spector hustling drugs at an airport; Karen Black at Mardi Gras; and Jack Nicholson — as a drunk lawyer who mingles with the longhairs — doing a modified chicken dance. Even the squares will have a ball. *Through Dec. 28, 7:15 and 9:20 p.m. (also Dec. 28, 2 p.m.), Red Vic Movie House, 1727 Haight, SF. \$4-\$7. (415) 668-3994. (Cheryl Eddy)*

Dec. 28 Wednesday

Leftover holiday cheer

Falling in that nebulous zone between the major holidays, tonight's show at Mama Buzz feels like a mishmash of leftovers from main courses, but sometimes these concoctions taste the best. **Red Dress Press** and **Baby Gecko** both feature former members of Flagstaff, Ariz.'s defunct Ponies, a party-rock unit that tore through town two winters ago on the coattails of Japanther. The all-female quartet of Red Dress Press do a mix of new wavey, keyboard-driven tunes with dramatic vocal wails and circusy drumbeats. Another female-fronted group absent guitars is Oakland's *Evil Wikkid Warrior*, led by 10-year-old Quinn Benson and backed by her dad, John Benson, on drums and local vegan chef Leif Hedendal on keys. EWW have songs about dumpster diving, werewolves, and going to Alaska in a bikini, topics that seem odd for a 10-year-old to sing about, but they are winning in their absurdity and sheer charm. **Jah No Dead** are debatably a dub band composed of cheap drum machines and noisemakers from Fun Santa Maria and Control R Workshop, joined on vocals by

"Not a creature stirring" may count as atmosphere in the pages of yuletide lore, but urbanites can find themselves dreaming of an alternative Christmas — one with a little action in it. They've had their wishes granted 13 years running by **'Kung Pao Kosher Comedy,'** the joke that became a Bay Area holiday tradition. The brainchild of San Francisco comedian and impresario Lisa Geduldig, "Kung Pao" takes the proverbial Chinese restaurant, where Jews are wont to wait out the citywide lockdown that is Christmas, and turns it into a bar/bat mitzvah party with several hundred close friends and a lineup of local and national Jewish comedic talent. Hosted by Geduldig, this year's lineup includes Comedy Central's Greg Rogell, writer and stand-up comic Betsy Salkind, and headliner Wendy Liebman (of *Letterman*, *Leno*, and HBO fame). Of course, it's the comedy that's kosher; the food: not so much (unless you count Yiddish proverbs in the fortune cookies). But your only reservations should be for tables — the four-night event regularly sells out (latest word is that Thurs/22 and Fri/23 are still open, but dinner shows on Sat/24 and Sun/25 are full, though you can still get tickets to the cocktail shows afterward). As always, partial proceeds go to charity (this year to creating the "Esther Weintraub Comedy Clinic" for elderly residents at the Jewish Home, and to Clowns Without Borders, which brings laughter to children in crisis areas worldwide). *Thurs/22-Sat/24, 6 and 9:30 p.m.; Sun/25, 5 and 8:30 p.m., New Asia Restaurant, 772 Pacific, SF. \$40-\$60. (925) 275-9005, www.koshercomedy.com. (Rob Avila)*



Chow fun: Writer and stand-up Betsy Salkind performs at the 13th annual "Kung Pao Kosher Comedy."

John Hoppin of the ItCanChange art collective and joke-'n'-toke rap duo Hammer and Throck. 7 p.m., *Mama Buzz Cafe*, 2318 Telegraph, Oakl. \$5. (510) 465-4073. (George Chen)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more informa-

tion, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

She hates Bush, too.

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11:15-12:15am Lyrics Born
12:15-2am DJ Set

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music listings

music

Music listings are compiled by Sarah Han. The music interns are Sean Patrick Maylone and Justin Yu. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 21

Rock/blues/hip-hop

Casiotone for the Painfully Alone, Safety Scissors, Ian Fays Make-Out Room. 9pm, \$8. See 8 Days a Week, page 46.
Mark Eitzel Argus Lounge. 9pm.
Elemnop, Bayonics, AM State Elbo Room. 9pm, \$5-7.
Eric Gaffney, Azalia Snail, Richard Marshall Hemlock Tavern. 9pm.
May Pole, Tiny Power, Family Arsenal, Whitey on the Moon Bottom of the Hill. 8:30pm, \$7.
Ritual, ALD Boom Boom Room. 9:30pm, \$7.
Third Date, Springfield, Face on Straight Hotel Utah Saloon. 9pm, \$5.
Tommy Castro Band Biscuits and Blues. 8:30 and 10:30pm, \$20.

Bay Area

Friends of the Apple Dumpling Gang Blakes. 9:30pm, \$7.
Iron Lung, Unpersons, Laudanum, California Love Oakland Metro. 7pm, \$6.
Nicole and the Sisters in Soul Beckett's. 9:30pm.
Brittany Shane Sweetwater. 9pm, \$8.

Jazz/new music

Don Alberts Washington Square Bar and Grill. 7pm.
Don Asher, Jim Rothermel Moose's. 7:30pm.
Benny Velarde and His SuperCombo Top of the Mark. 8:30pm.
Bossu Suave Lingba Lounge. 8:30-10:30pm.
Charles Unger Experience Les Joulins Jazz Bistro. 8pm.
Gaucho, Mitch Marcus Jazz Session Amnesia. 8:30pm, free.
Savanna Jazz Trio Savanna Jazz. 8pm.
Eric Shiffrin Fairmont. 950 Madison: 772-5000. 7pm.
SoulJazz DogPatch Saloon, 2496 Third St: 643-8592. 8:30pm, free.
Voz do Brasil Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.
Wil Blades Organ Trio Bacar. 8pm, free.

Bay Area

Calvin Keys Trio and Jam Anna's Jazz Island, 2120 Allston Way, Berk: (510) 841-JAZZ. 8pm.
Bill Hsu and Moel Staiano, Henry Kuntz Epic Arts, 1923 Ashby, Berk: (510) 644-2204. 8:25pm, \$5-10 sliding scale.
Ned Boynton Trio Downtown. 8pm.
Sonny Heintz Trio Jupiter. 8pm.
Mike Stern with Dennis Chambers, Victor Wooten, and Bob Franceschini Yoshi's. 8 and 10pm, \$22.

Folk/world/country

Balkan Beat Box Cafe du Nord. 9pm, \$15.
Freddy Clarke Pena PachaMama. 8:30pm, \$8.
Live salsa band Pier 23. 7pm, free.
Open mic Ireland's 32. 9:30pm.
Erin Shrader, Richard Mandel, John Ward Wilde Oscar's, 1900 Folsom: 621-7145. 8pm, free.
Kenny Somerville Plough and Stars. 9pm.

Vest in show: Kaskade plays at Ruby Skye Fri/23.



PHOTO BY ALEXANDER WARROW

Bay Area

Balkan Folkdance Ashkenaz. 8pm, \$7.
Orquestra La Verdad Shattuck Downlow. 8pm, \$5-10.
Whiskey Brothers Albatross Pub. 9pm, free.

Dance clubs

Afro Latin Jazz Voda. 5-7pm, free. With DJs Kevin Koga and Daddy Africa.
Belly Dance Elements African American Art and Culture Complex, 762 Fulton: 424-4897. 7pm, \$10. Belly dance lessons.
Big Up! Big Up! Soluna Cafe and Lounge. 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baobab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Dige and Rick.
Body Wet Wednesdays Luna Lounge, 1192 Folsom: www.lunaloungesf.org. 9:30pm.
Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.
Bondage A Go-Go Glas Kat. 9:30pm-2:30am, \$5-7. Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink. 2925 16th St: www.pinksf.com. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Crucial Nickie's BBQ. 10pm-2am. Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Dodgy Eight. 10pm. With Chris Orr, Richie Panic, and Nadine.
Elev8 El Rincon. 10pm-2am.
Flava in Ya Ear Beauty Bar. 9pm, \$3-5. Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Hud Bender's, 806 South Van Ness: 824-1800. 9pm-2am.
Indulgence Harry Denton's Starlight Room. 8pm-2am. '70s, disco, funk, and house with DJ Bruce.
Levendé Lounge 1710 Mission: 864-5585. www.levendesf.com. 7pm-2am, free. With DJ Von.
Low End Theory Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJs 4AM, Whooligan, and Keelay.
Magnet Lounge 1402 Grant: 271-5760. 10pm-2am. Ragga and reggae with DJ Rebs.
Meat DNA Lounge. 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Diall, Mitch, and Netik.
Network Lounge 330 Ritch. 9pm. A club for members of the urban and international business industry to mingle at.
Original Concept Underground SF. 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Passport Duplex, 1525 Mission: 355-1525. 9pm. World breaks with DJ Soulsalaam and guests.
Qool 111 Minna Gallery. 5-10pm, \$5. Pantecno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary: 244-6989. 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kmani and Lito Carrillo.
Red Light Arrow. 10pm-2am. Electro and dark music.
Rich Girls Skylark. 9pm-2am, free. With Daryl Stubbs and Duserock.
Rock Out Annie's Cocktail Lounge, 15 Boardman Pl: 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.
Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Samurai Soundsystem Wish, 1539 Folsom: 278-9474. 10pm-2am, free. With DJs Benchun and Joe Encarnacion.
Satellite Anu, 43 Sixth St: 543-3505. www.anu-bar.com. 9pm-2am, free. House and techno.
Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing Delirium. 10pm. '60s and '70s rock and soul with DJ Iles and Jenny.
Synchronize Il Pirata, 2007 16th St: 626-2626. 10pm-2am, \$2. Psy-trance.
Vitabar Divas, 1081 Polk: 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.
Wabi Sabi EZ5, 682 Commercial: www.ez5bar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.
Wink Butter. 9pm-2am, free. House, breaks, and techno.

Bay Area

Club 101 815 W. Francisco Blvd, San Rafael: (415) 460-0101. A salsa club with DJs.
DJ Dudebro Dance Party Ivy Room. 10pm, free.
Good Life Luka's Taproom and Bar, 2221 Broadway, Oakl: (510) 451-4677. 8pm-midnight. With VNA, DMadness, and guests.
Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock Oasis, 135 12th St, Oakl: (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.

Continued on page 52

THE INDEPENDENT

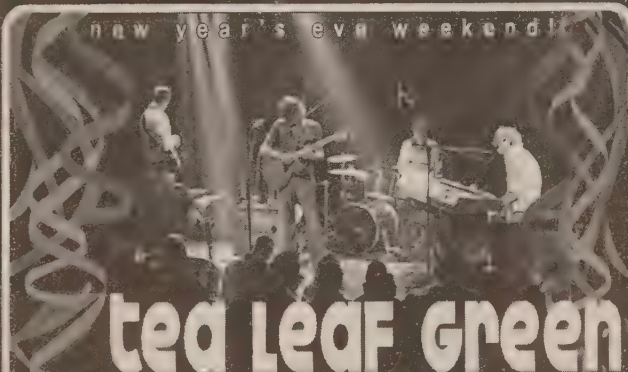
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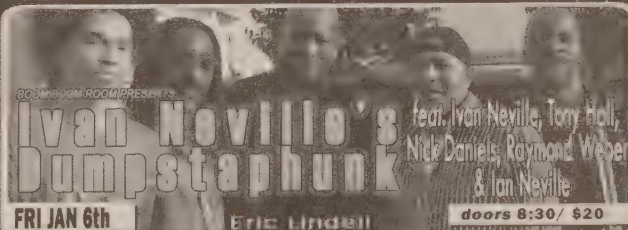


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FRI. JAN. 20 • DOORS 8 / SHOW 9
\$18 ADVANCE / \$18 DOOR

**COLIN MELOY
(OF THE DECEMBERISTS)**

LAURA VEIRS & THE TORTURED SOULS

SAT. JAN. 21 • DOORS 8 / SHOW 8
\$15 ADVANCE / \$18 DOOR

ROSIN COVEN AND PARADOX MEDIA PRESENT
THE 6TH ANNUAL EDWARDIAN BALL

**ROSIN COVEN
ZOE KEATINGE (RASPUTIN) • VU DU VIRE SOCIETY
DANIELA BRAGGINS • W/ MARCH (DANCE SPARKLE)
GOREY THEATRE, BALLROOM DANCING & MORE!**

musicclub guide

12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
111 Minna Gallery 111 Minna; (415) 974-1719.
330 Ritch 330 Ritch; (415) 541-9574.
1015 Folsom 1015 Folsom; (415) 431-1200.
1751 socialclub 1751 Fulton; (415) 441-1751.
Arnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Argus Lounge 3187 Mission; (415) 824-1447.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Axiom East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Balazs 18183 Mission; (415) 255-7227.
Bambuddha Lounge 601 Eddy; (415) 885-5088.
Bababab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0333.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Glaupe; (415) 392-3515.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Catalyst Cocktails 312 Haight; (415) 621-1722.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Clgar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Caliente 288 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club IV 525 Howard; (415) 339-8666.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Daddy's 440 Castro; (415) 621-8732.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Dolce 440 Broadway; (415) 989-3434.
Duplex 1525 Mission; (415) 355-1525.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rinco 2700 16th St; (415) 437-9240.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrioo's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Ultra Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6826.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9665.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Grant; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.

Jelly's 295 Terry Francois; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 Terry Francois; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Knockout 3223 Mission; (415) 550-6994.
Rockit Room 406 Clement; (415) 387-6343.
Lazlo 2526 Mission; (415) 401-0810.
Levendé Lounge 1710 Mission; (415) 864-5585.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 300 Jefferson; (415) 771-5687.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.



PHOTO BY KINGMOUND YOUNG

Sometimes on the strings too: Kitten on the Keys plays Christmas classics at Madrone Lounge Sat/24.

Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey club, 2730 21st St; (415) 647-6546.
Moose's 1652 Stockton; (415) 989-7800.
Nookie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Peña PachaMama 1630 Powell; (415) 646-0018.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Purple 1489 Folsom; (415) 552-3065.
Purple Union 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Tarava; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulo Supper Club 3140 Mission; (415) 648-6611.
Roan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.

San Francisco Brewing Company 155 Columbus; (415) 434-3444.
Savanna Jazz 2937 Mission; (415) 285-3369.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Soluna Cafe and Lounge 272 McAllister; (415) 621-2200.
Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
Studio 214 11th St; (415) 252-7100.
Sublounge 628 20th St; (415) 552-3603.
Suede 383 Bay; (415) 399-9555.
Suite One80 181 Eddy; (415) 345-9900.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voda 56 Belden; (415) 677-9242.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
21 Grand 416 25th St, Oak; (510) 444-7263.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Klee 1621 Telegraph, Oak; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oak; (510) 893-0803.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oak; (510) 465-4073.
Oakland Metro 201 Broadway, Oak; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 649-8585.
Paramount Theatre 2025 Broadway, Oak; (510) 645-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Pen's 29 Broadway, Fairfax; (415) 459-9910.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Time Out Bar and Patio 1822 Grant, Concord; (925) 798-1811.
Uptown 1928 Telegraph, Oak; (510) 451-8100.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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DJ HENROC
FREE BEFORE 11PM/\$5 AFTER

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FEATURING
DJ DUSTY CRATES, DJ SUPREME
& DJ SOLACE
FREE BEFORE 11PM/\$5 AFTER

UPCOMING

SATURDAY, DEC. 31 8PM-4AM 21+

TRUE SKOOL, DEE CEE'S SOUL SHAKEDOWN & DADDY ROLO PRESENT:

CHAMPIONS OF THE ARENA NEW YEAR'S EVE 2006

ARENA 1: TRUE SKOOL ROOM

SPECIAL LIVE PERFORMANCE BY ZION I

PLUS J.BOOGIE (OM RECORDS)

ZEPH (WIDE HIVE), REN THE VINYL ARCHAEOLOGIST (TRUE SKOOL)

ARENA 2: HIP HOP CLUB HITS / REGGAETON

I-CUE (DJ-CUE.COM), DJ DE' (LION PAW SOUND)

SAKE ONE (LOCAL 1200/PST), D-SHARP (BLACKLICIOUS/QUANNUM)

ARENA 3: DANCEHALL / REGGAE ROOM

POLO (REGGAE GOLD/GIVE THANKZ)

DADDY ROLO (REGGAE GOLD/GIVE THANKZ/LONESTAR SOUND)

UNI-T (LONESTAR SOUND), HENROC (CITY CAT SOUND)

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CHAMPIONS OF THE ARENA

SATURDAY, DECEMBER 31

NEW YEAR'S EVE PARTY @ CLUB 60 SIXTH ST

ARENA 1: TRUE SKOOL ROOM

Special live performance by

ZION I

J.BOOGIE (Om Records)

ZEPH (Wide Hive)

REN THE VINYL
ARCHAEOLOGIST (True Skool)

SAKE ONE (Local 1200/PST)

D-SHARP (Blackalicious/Quannum)

I-CUE (dj cue.com)

DJ DE' (Lion Paw Sound)

DADDY ROLO (Reggae Gold/Give Thankz/Lonestar Sound)

POLO (Reggae Gold/Give Thankz)

UNI-T (Lonestar Sound/Enter the Dancehall)

HENROC (City Cat Sound)

TICKET DETAILS

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Price will go up, get your tickets now, don't sleep!!!

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www.true-skoool.org Open Mind Music // 3442 Divisadero St. San Francisco

B-Side Records // 2128 Dwight Way, Berkeley

EVENT DETAILS

Hosted by the Bay Area's dream team of promoters Afterhours (till 4am, doors @ 8pm)

11 "All-Star" DJs in 3 Rooms Dress how you like

Live midnight showcase w/ special guests 12:00am / valid ID

Multi-digital projector video shows 12:00am / more info

Giveaways from Upper Playground 12:00am / www.club60xt.com

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music listings

Wednesday 21

From page 48

Reggaeton Corner @seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm. Reggaeton and hip-hop.

Sabroso Bench and Bar, 2111 Franklin, Oakl; (510) 444-2266. Blatinio night featuring reggaeton, old-school, and hip-hop.

Shattuck Downlow 8pm-2am. Salsa dance lessons.

Suburban Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free. Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 22

Rock/blues/hip-hop

4 1/2 Lbs of Sunlight Ireland's 32. 9pm. **Jim Campilongo and Bobby Black**, **Adam Levy Band Make-Out Room**. 9pm. **12. Judith and Holofernes**, **Jeffrey Luck Lucas**, **Justin Frahm Hemlock Tavern**. 9:30pm, \$7.

Marjorie Fair, **Persephone's Bees**, **Mellow-drone Independent**. 9pm, \$12. See 8 Days a Week, page 46.

Mission Players, **Radio Noise** 12 Galaxies. 9pm, \$8.

My Last Day On Earth, **Secret Lovers Brainwash**. 8pm.

Stiff Dead Cat, **Steven Pile Argus Lounge**. 9pm.

La Plebe, **Compton SF**, **Code 415 Bottom of the Hill**. 9pm, \$8.

Raw Deluxe, **Bubba Hotsix Experience Boom Boom Room**. 9:30pm, \$8.

South City Blues Band Biscuits and Blues. 8:30pm, \$10.

Bay Area

Famous Last Words, **Bottomdwellers**, **Jury Starry Plough**. 9:30pm, \$5.

Luvplanet Uptown. 9pm, \$5.

Jazz/new music

Bossa Suave Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.

Dick Fregulia and Vince Gomez **Washington Square Bar and Grill**. 7pm.

Charlie Hickox **Pier 23**. 7pm, free.

Jazz Jam **Judi's Place**, 1414 Market; 863-JUDI. 7:30pm, free. Open jazz jam.

Kamau Seitu Quintet **Les Joulins Jazz Bistro**. 8pm.

Paul Kimura **Bistro Clement**, 127 Clement; 387-6966. 6pm, free.

Mike Lipskin, **Waldo Carter** **Moose's**. 7:30pm.

Miles Ahead **Figaro Ristorante**, 414 Columbus; 398-1300. 8pm.

Open Jazz Jam **Judi's Place**, 1414 Market; 863-JUDI. 7:30pm, free.

Pascal Bokar Band **Savanna Jazz**. 8pm.

Pellejo Seco **Cigar Bar and Grill**. 9:30pm, free.

Eric Shiffrin **Fairmont**, 950 Mason; 772-5000. 7pm.

Andre Sumelius **Bacar**. 8pm, free.

Wesley Whitfield, **Mike Greensill** **Now Conservatory Theatre Center**, 25 Van Ness; 861-8972. 8pm.

Bay Area

Duncan James **Downtown**. 8pm.

Si Perkoff and Max Perkoff **Anna's Jazz Island**, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.

Mike Stern with **Dennis Chambers**, **Victor Wooten**, and **Bob Franceschini** **Yoshi's**. 8 and 10pm, \$22.

Folk/world/country

Bluegrass and old-time music jam session **Atlas Cafe**. 8pm, free.

'Jueves Flamencos' **Peña Pachamama**. 7:30 and 9:30pm, \$8.50. With **Carole Zertuche** and **Company and Sukay** (7:30pm show only).

Saoco, **DJ Eddie Elbo Room**. 10pm, \$8.

Tipsy House **Plough and Stars**. 9pm.

Dance clubs

Arrow 6:30-10:15pm, free. "Techno Vampire Happy Hour," an erotic club featuring obscure music. 10pm-2am: synthcore, electro-punk, new wave, and more.

Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.

Built for Speed Delirium. 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Where, and DJ Juan of a Kind.

Club Faith 715 Harrison, www.faihtsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggz.

Cruise Liner **Lingba Lounge**. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Descarga Voda. 9pm-2am, free. Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Winnie Esparza, Asti Spumanti, Hopper, and guests.

Dirty Rip Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. Disco-punk, electro, and acid house with Sexray, Dammit, and guests.

11A-19357 Club Li Po Lounge. 9pm-2am. Krautrock, spacerock, new-noise, and more.

E25 682 Commercial; 362-9321. 6-9pm, free. "6 2 9," '80s, uptempo jams, and deep house breaks. 10pm-2am, free: "Bumpin," with DJs Morse Code and Monte Carlo.

Fun 26 Mix. 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.

Hellfire Club Stud. 10pm, free. A rock 'n' roll dance party for girls and queers.

Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industries.

Lapel Madrone Lounge. 9pm. With DJ Neel Kizmaz and guests Claire Ahli, Dee-jay Ziploc, and Rueben.

Levende Lounge 1710 Mission; 864-5585, www.levendesf.com. 6-10pm: downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. 10pm: with Divasonic and Safar, Kat and Kepl, and Tyler Stone. 10pm: with Ben Maybe and Hanok.

Lindy Hop African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Swing dance lessons.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. With rotating DJs.

Moneyshot Milk. 9pm. With Future Primitive Sound DJs.

1984 Cat Club. 9pm-3am, \$5. '80s, top 40, and new wave.

Omar's Clique Beauty Bar. 8pm-2am, free. Future-pop, disco, and more with Omar and Ethan.

Pacific Standard Time Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, \$5. Soul music with Sake1 and guests.

Party for the People Element Lounge, 1028 Geary; 571-1362. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.



WED 12/21 Free!

Greg Ashley

Yea Ming

Brian Glaze

Sorcerybird

THURS 12/22

Sensory Motor

Skyscraper

Consulate

WED 12/28 Free!

Rock n' Roll Karaoke

THURS 12/29

The Lag plus DJ's

FRI 12/30

Battleship

Necking

Cunt News

Yikes

SAT 12/31

Open to suggestions

Upcoming Shows

1/6: **Black Ghost**, **Lozen**, **Qui**

1/7: **Foxtail**, **Somersault**, **Kinet**

Paperpills, **Montana**

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Homecoming: Mark Eitzel plays the Argus Lounge Wed/21.

PHOTO BY CHRIS BUCK



WED 12/21

DJ DUDEBRO DANCE PARTY

(ERICA OF DEAD HENSONS)

THUR 12/22

DJ KOOL KYLE

INSPECTOR DOUBLE NEGATIVE

& THE EQUAL POSITIVES

FRI 12/23

RUSTY ZINN

(AN ORIGINAL BLEND

OF SOUL & REGGAE

WITH A BLUESY VIBE)

FRI 12/24

CHRISTMAS EVE

BAR IS OPEN AT 4PM

SAT 12/25

MERRY CHRISTMAS

BAR IS OPEN AT 4PM

TUE 12/27

STEVE FREUND TRIO

+ SPECIAL GUESTS

WED 12/28

DJ DUDEBRO DANCE PARTY

(ERICA OF DEAD HENSONS)

UPCOMING SHOWS:

12/30 - **TOSHIO**, **VANESSA**

MICALE, **THE MENHOUSE**, **5 MINUS 3**

(MEMBERS OF THE DEAD HENSONS)

12/31 - **4TH ANNUAL**

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LADY MS. B. (RHYTHM METHOD),

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MISS HAZE (ELV8)

FRIDAY, DECEMBER 23RD

FRISKO PRO. AND GRUMPY

ENTERTAINMENT PRESENT:

"NAVIDAD DE

REGGAETON"

D.J. FRISKO & GUESTS

REGGAETON Y MAS!

SATURDAY DECEMBER 24TH

"SALSA CON TIMBA"

D.J. MIGUEL &

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MERENGUE, TIMBA & REGGAETON

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SUNDAY DECEMBER 25TH

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TUESDAY DECEMBER 26TH

"SALSA CUBANA"

SALSA, TIMBA, REGGAETON

D.J. CARLITO BRIGANTE (NO COVER)

SALSA DANCE LESSONS 7PM-8:30PM

2700 16TH ST. @ HARRISON

415.437.9240

WWW.ELRINCONSF.COM

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www.sfbg.com • December 21, 2005 • San Francisco Bay Guardian

Continued on page 54

East Bay

up coming: entertainment

Yoshi's Presents:

4th Annual Christmas Show!

featuring Clairdee

Saturday, December 24

A party atmosphere surrounds vocalist Clairdee's fourth annual holiday concert at Yoshi's. Adorned with ribbons of jazz, R&B, blues, and Latin jazz, Clairdee interprets classic songs that have been handed down by her favorite composers and lyricists such as Charles Brown, Sammy Cahn, Horace Silver, and Donny Hathaway. Featuring selections from her acclaimed CD, "This Christmas", as well as a few new surprises, Clairdee's Christmas is guaranteed to warm even a Grinch's heart and send him dancing into the New Year. 8:00pm Show \$16; 10:00pm Show \$8.

Yoshi's 510 Embarcadero West, Oakland; (510) 238-9200



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Arts • Shopping • Music • Food
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Fri & Sat Dec. 23rd & 24th

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LUKA'S TAPROOM & LOUNGE

WED 8pm
no cover
Good Life
DJs YNA & D Madness
Hip Hop, Dancehall, Soul, Classics

THUR 9pm
no cover
BROTHERS & SISTERS
w/ DJs DANIELA & DEDAN
House, Underground Soul, Dance Music

FRI 10pm
\$5 cover
FLASHBACK FRIDAYS*
w/ DJs SPAIR & PLATURN
Old School, Hip Hop, & All Things Funky

ROCKER T & SMOKE ONE**
Reggae, Dancehall, & Hip Hop

Closed for the Holidays

SUN 9pm
no cover
Closed for the Holidays

MON Closed for the Holidays

TUE 9pm
no cover
Weekly Guest DJs
Rock, Classics & More

SUNDAY SOUL BRUNCH

Southern Style Brunch
w/ DJ Wisdom spinning a soulful set at noon
11am to 3pm

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presents
MIKE STERN
WITH
VICTOR WOOTEN
JAMES CHAMBERS
& BOB FRANCESCO

11th ANNUAL AFRICAN ROOTS OF JAZZ
YOUTH ARTS BENEFIT CONCERT

4th Annual Christmas Show!
CLAIRDEE

Latin Jazz! Dance Floor Open!
EL BALAJO

New Year's
celebrations
ARTURO
SANDOVAL

Hammond B-3 Organ Group CD Release Concert
DAVID K. MATHEWS QUARTET

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BLUES HARMONICA
BLOWOUT!

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Jerry Portnoy & Magic Dick!
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Tickets with TicketWeb!

Blakes

ON TELEGRAPH

THU 12/22 STUDENT NIGHT

with
DJ SOLARZ
Spank
Pop/Rock - Dancehall - HipHop

FRI 12/23 Holiday Show: \$10

Omissa



Forthmoring Normal Like You
Sheol - Charlie Hustle

Wed 12/28 Rap / HipHop \$8

Tony Vic

Key Choice - D.J. Maylo
DJ Spining Hip Hop and R&B

SAT 12/31 \$15adv

NEW YEAR'S EVE Medicine Show

THE KEHOE NATION

Faun Fables

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Champagne toast and Party favors
Bell Dancers, Fortune Tellers
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12.21
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LIVE SALSA

12.23
AGUALIBRE
FEAT MEMBERS OF O-MAYA
WORLD MUSIC &
SOUL FUSION

12.24
JONATHAN MACK & TRUE
SKOOL PRESENTS:
"CLASSICS" w/
DJ'S SAKI ONE, MR. E &
REN THE VINYL ARCHEOLOGIST
HIP HOP, DANCEHALL & SOUL

12.25
"KING OF KINGS"
CHRISTMAS FIESTA w/
DJ'S MASSIVE SOUND
INTERNATIONAL SPLIFF SKANKIN
& SMOKY
REGGAE, DANCEHALL, ROOTS & LOVERS ROCK

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TUE: KARAOKE - 8PM / FREE
"VOTED BEST KARAOKE SPOT"
(2003, 2004)
THUR: NEWTRENDS presents 360
WITH DJ SHAG SPINNING
HIP HOP, REGGAE, 80's, and OLD SCHOOL

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WED 12/21
THE PHENOMENAUITS
THE RANDIES
ALL HEROES DIE
BANG SUGAR BANG
KID INNOCENCE

FRI 12/23
THE PHILLERS
ALMOST DEAD
KOCH'S POPULARE
FAIRYTALE ENDING

SAT 1/1 (ALL AGES) EARLY SHOW 6:00 PM)

HARDNOX
FALL CITY PHANTOM
A STORYBOOK LOVE
COMMON HEARD
TRAGEDY ANDY
IDLE DISCORSE

UPCOMING SHOWS
1/7 PRIDE & JOY
1/14 MONTROSE
1/15 MICHAEL SCHENKER GROUP
2/3 PAT TRAVERS

NEW YEAR'S EVE
DEC. 31
9 P.M. **NO COVER** HAND
BUILT DRINKS

BEATDOWN

dub roots dancehall hip-hop

2334 MISSION ST. **LASZLO** SAN FRANCISCO

happy hour until 9pm

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LASZLO

Drunk Monkey wed 21
DJ Kemi Cole thur 22
Felix the Dog fri 23
closed sat 24
closed sun 25
closed mon 26
DJ Superchill aka
Chuck Gonzalez tue 27
Beatnuk
New Years Eve Party
Sat 12.31

\$4 cosmos \$2 pliner

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Every week in the Bay Guardian.

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OPEN MIC Every
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with Dee Spencer Trio

DECEMBER
Thu. & Fri. 7:30-11:30

12/22
Lonnie Tuck

12/23
X-mas Party
w/ Larry Vann

CLOSED
12/24 - 12/28

Full Bar • Restaurant
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BISTRO YOFFI

2231 Chestnut St.
San Francisco

music listings

Thursday 22

From page 52

electro, disco punk, '80s, and more with
DJs Searay, Dammitt, and guests.
Simple Pink 9pm-2am. Classic soul, disco,
hip-hop, and more with Lupe Fiasco,
Franky Boissy, and Mauricio Aviles.
Star Hits Condor Club, 300 Broadway;
www.dvcbat.biz-starhits.htm 9pm-2am.
\$5. An alternative dance club featuring
DJs, dancing, and more.
Suite One80ne 9pm-4am, \$10. With DJs.
Thursday Night Lounge Thirsty Bear, 661
Howard; www.thirstybear.com. Downtempo.
Tubesteak Connection Aunt Charlie's
Lounge, 133 Turk; www.auntcharlies-
lounge.com. 9pm-2am, \$3. A gay dance
club featuring Eurodisco, electrofunk, and
more with DJ Bus Station John.
Tunnel Top 10pm-2am. Hip-hop with DJ
Toph One.
Twilight Soluna Cafe and Lounge, 6-10pm,
free. Uptempo lounge music and visual
artistry.
Underworld Kelly's Mission Rock, 9pm.
Hip-hop.
Unwind Sublounge, 9pm-2am, free.
Windup Endup, 10pm-4:30am. Hosted by
Mixed Elements, featuring guest DJs.

Bay Area

Addicted to House Club Rey, 3 Saint Fran-
cisco Square, Daly City; (650) 758-5815.
9pm-2am, free. House music.
Automatic Kingman's Lucky Lounge, 9pm-
2am. Classics, dancehall, and soul.
Blush Thursdays Blush, 261 California Dr.,
Burlingame; (650) 347-7710. 9pm: Hip-
hop, reggaeton, and more.
Brothers and Sisters Luka's Taproom and
Lounge, 2221 Broadway, Oak; (510) 451-
4677. 9pm, free. Soulful house and dance
music with DJs Dedan, Daniela, and guests.
Community Thursdays Shattuck Downlow,
8pm, \$5. Funk, soul, hip-hop, reggae, and
'80s.
I Can See the Cosmos @seventeenth, 510
17th St, Oak; (510) 433-0577. 5pm-2am.
Intrigue Thursdays Agave Grill and Cantina,
2033 N Main, Walnut Creek; www.in-
trigueparty.com. 9pm-2am. Hip-hop, R&B,
and reggaeton.
Selector Winter Sessions Jupiter, 8pm.
Funk, reggaeton, and dancehall.
So What, Let's Party! Ivy Room, 10pm.
With DJ Kool Kyle and True Justice.
Stylus Oasis Bar, 135 12th St, Oak;
www.econ.net/events/ac. 10pm-2am, \$5.
Deep house and minimal tech.
White Horse Bar 8pm. With DJ Tony-T.

Mammatus, Davis-Redford Triad, Gregg
Kowalsky Hemlock Tavern, 9:30pm, \$6.
Realistic Orchestra, Shotgun Wedding
Quintet, 9pm-11pm.
Richard Kim Napa Valley, 9pm.
3 Hrs Old, Last, Sitting Ducks, Alexic, Alias
for Release, Pinedale SF, 8pm, \$10.
Will Bernard and Motherbug Boom Boom
Room, 9:30pm, \$10.
Wind Over Sticks Ireland's, 12:45pm.

Bay Area

Agualibre Shattuck Downlow, 9:30pm, \$8.
Carlos Zalcita Blues Band Eli's Mile High
Club, 10pm, \$7.
Kaputnik, MikeGlendinning Starry Plough,
9:30pm, \$5.
Kingdom Travelers, Dorothy Morrison-
Combs and the Combs Family Uptown,
9pm, \$10.
Omissa, Forthmoring, Normal Like You,
Sheel, Charlie Hustle Blakes, 9pm, \$10.
Planting Seeds Time Out Bar and Patio,
9pm, \$7.
Rusty Zinn Ivy Room, 10pm, \$7.

Jazz/new music

Donald 'Duck' Bailey Bacar, 8pm, free.
Black Market Jazz Orchestra Top of the
Mark, 9pm, \$10.
Charles Unger Experience with Valencia
Les Joulins Jazz Bistro, 8pm.
Chuck Peterson Sextet Bird and Beckett
Book, 2788 Diamond; 586-3733. 5:30pm,
free.
Dave Parker Quintet Red Rock, 699 Chen-
ery; 333-3030. 9pm, free.
Dirty Little Secret Plush Room, 11pm.
Jazz Congress Allstars Catalyst Cocktails,
312 Harriet; 721-1722. 6:30pm, free.
Ken Fishler Washington Square Bar and
Grill, 7pm.
Paul Kimura Bistro Clement, 127 Clement;
387-6966. 6pm, free.
Nova Jazz Quartet San Francisco Brewing
Company, 155 Columbus; 434-3344. 10pm,
free.
Richard Crook Jazz Trio Dogpatch Saloon,
2496 Third St; 643-8592. 9pm, free.
Savanna Jazz Trio Savanna Jazz, 8pm.
Eric Shifrin Fairmont, 950 Mason; 772
5000. 7pm.
Steve Kiawiter Trio Bistr. Braden 160 k1
jerson; 928-1849. 6pm, free.
Wesley Whitfield, Mike Greensill New Con-
servatory Theatre Center, 25 Van Ness;
861-8972. 8pm.
Gini Wilson Moose's, 8pm.

Bay Area

Dan Zemelman Trio Downtown, 9pm.
Joshi Marshall and friends Jupiter, 8pm.
Mike Stern with Dennis Chambers, Victor
Wooten, and Bob Franceschini Yoshi's, 8
pm-10pm, \$20.
Via Rio Quartet Anis Jazz Island, 2125
Alston Way, Berk; 510-841-1422. 8pm.

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NEW YEARS EVE 2006

If you appreciate an upscale hip diverse crowd and music that moves you then join us on New Years Eve. Welcome 2006 the way a great party should be celebrated.

General Admission - \$40 Advance
Open Bar 8-10 pm \$60 Advance
Tickets at TabuSF.com

3 Dance Floors
House-Hip Hop
70's, 80's & 90's

Tabu's

friday 23

Rock/blues/hip-hop

Freddy Hughes Biscuits and Blues 8:30pm-11pm



Oy vey: Balkan Beat Box perform at Cate du Nord Thurs/22

music listings

Folk/world/country

Greenbridge Plough and Stars. 9pm.
Live Brazilian music El Rincon. 9pm. \$10.
Sukay, Eddy Navia Peña PachaMama. 8pm. \$11.

Bay Area

'Barbary Coast Night' Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.
Cowpokes for Peace A Cuppa Tea, 3202 College, Oak; (510) 420-0196. 7pm, free.
Ramon and Jessica, Mark Ray Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7:30pm, free.
Zydeco Glames Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, \$13.

Dance clubs

African Dance Mission Baobab. 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul with DJ Seamie.
Ballroom and Swing Dance Party Metronome Dance Center. 8pm, \$15: ballroom dance lesson followed by a dance party. 9pm, \$12: Metro swing party.
Beyond Ent Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajesticChris.
Casa Madrone Lounge. 9pm, \$4. International music with DJ Papi Chocolate and guests.
Club Judah Jelly's. 10pm, \$5. Dancehall, dub, lovers rock, and roots with QBA, Saoco, and DJ Luis Medina.
The Deacon Skylark. 9pm-2am, free. Old-school hip-hop and dance tracks with DJ Kyle.
DeeDee's Soul Shakedown 26 Mix. 10pm-2am, \$5. Hip-hop, dancehall, new soul, and funk with DJ Neta, Ross Hogg, DJ Daze, and Sakel.
Desire Fluid Ultra Lounge, 662 Mission; 615-6888. www.fluidsf.com. 10pm, \$10-15. With DJ Solomon.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Electric Relaxation Nickie's BBQ. 10pm-2am, \$5. Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Mizzo, and guests.
Fag Fridays Endup. 10pm-6am, \$8. With residents Rolo, David Harness, and Pete Avila, Neon Leon, and weekly guests.
Freaky Fridays EZ5 682 Commercial; 362-9321. 6-10pm, free. Old-school, nu-skoool, and more.
Free Funk Friday Elbo Room. 10pm, free. With DJs Vinnie Esparza, Jonny Deeper, and special guests.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Hot Pants Cat Club. 10pm, \$5. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, and the Wax Chef.
Latin Bay Area Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en Espanol, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Levende Lounge 1710 Mission; 864-5585. www.levendesf.com. 6-10pm: with live performance by Acoustic Sneaky. 10pm: "Melt," with DJ Michael Anthony.
Lingba Lounge 9pm-2am, free. Latin house.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Electro with DJ Primitive.
Master Blaster Delirium. 10pm. Punk rock.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.
Culprits Pink, 2925 16th St; 431-8889. 9pm-4am, \$10. Hip-hop, soul, house.

Continued on page 56

330 RITCH STREET

THURSDAY 12/22 10PM-18:30PUNK/NOISE
NEW WAVE/POST PUNK/60'S SOUL

POO SCENE

XMAS PARTY! DJ'S NAKO, ARON & DISCO SHAWN
PERFORMING LIVE: **DEATH OF A PARTY**

FRIDAY 12/23 7-10PM. 21+. NO COVER
HOLIDAY GATHERING OF THE GEARHEADS
F-1 RALLY, SPORTSCAR, MOTORCYCLE & SCOOTER ENTHUSIASTS
COME DOWN & MINGLE WITH LIKE MINDED FOLK.
ALL PINTS \$3.
GREAT VINTAGE VIDEOS & TOWNS OF XMAS CHEERY
SPONSORED BY WORKS & 330 RITCH STREET
CHECK OUT THE WORKS TIME ATTACK WINNING
(VW400HP/AND)

SATURDAY 12/24 10PM 21+ SOUL/NOISE/HIP/POP
BLUSUC YECCE CELEBRATION
D.J.S MIND MOTION & TO CAMP
DRESS CODE: NO ATHLETIC WEAR

SUNDAY 12/25 MERRY CHRISTMAS EVERYBODY!
BOOK YOUR PARTY NOW!
FULL SERVICE EVENT & CATERING FACILITIES UP TO 300PPL.
2 BARS, POOL TABLE, A HIGHER & PROFESSIONAL
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WEDNESDAY, 12/21 (Punk \$7-10) (Dance \$7-10)
A Benefit For Conservation Value
"THE RITUAL & MEMBERS OF ALO"
JORDAN WILSON - (Guitar, Voc - The Ritual)
BRUCE SCHLES - (Drums, Voc - The Ritual)
DAN LEWIS - (Guitar, Voc, Perc - ALO)
STEVE ADAMS - (Bass, Voc - ALO)
MARTIN PIERCE - (Guitar, Voc - ALO)
PLUS: SPECIAL GUESTS INVITED
(members of The Last Green, etc)

THURSDAY, 12/22 (Punk Rock/Hip) \$8
Double Bill of **Raw Noise** & **Raw Deluxe**
"THE BUBBA HOTIX EXPERIENCE"
Scouting members of Punk New York and Queens Mall
"The two are combining forces for just one week as the
long-since The Bubba Hotix Experience... playing a
funk and groove heavy mix of funk and soul with
DJ's, for his mix, and Bouncy Colins."
MIC BLAKE, CD & LEXIS (Punk)
CHRIS SPANO (Guitar) CHRIS BLAKE (Bass)
MIKE FLENNY (Drums) CHRIS SPANO (Guitar)
TONY JURADO (Saxophone) Plus: SPECIAL GUESTS

FRIDAY, 12/23 (Soul/Jazz/Hip) \$10
"WILL BERNARD & MOTHERBUG"
PLUS: SPECIAL GUEST ENCEES
Will Bernard is one of the best kept live guitar secrets
on the planet. (Billboard)
"Guitar Driven R&B, Funky Jazz Rockin' Grooves... with
elements of lounge, surf and anything else that could
be on the radio. Solid pop hooks and a sense of
humor complete the package making Motherbug a show
not to be missed."
WILL BERNARD (Guitar/Fretboard)/WIL BLADES (B3
Drum)/JANE CHEN (Cass-Cannaball)/KATE MATHIAS
(Bass)/JAN JACKSON (Drums).

SATURDAY, 12/24 (Blues Legend) \$12
"JOE LOUIS WALKER"
WITH: STEVE HALL
Joe Louis Walker is one of the most important blues
artists. He is a very successful bluesman, singer and
producer. Over the years Joe Louis Walker managed to
move on with an occasional guitar solo. But just
needs to hear his guitar and knows it's Joe Louis
Walker. Another strength of Joe Louis Walker is his own
original material. He is a talented songwriter and his
music and soulful influenced force bring to the best.
SUNDAY, 12/25
"CLOSED FOR CHRISTMAS"
MONDAY, 12/26
"CLOSED ON MONDAYS"

TUESDAY, 12/27 \$5
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Rock Your Ass!

MASTER BLASTER
PURE AS FLEE

I Wet Panties
DJ's Jerry, Kelly, David, John, (S&P)

UGLY
SEX, SEX & MORE SEX
DJ's Brett, Wilda, Love
Hip Hop, Noise, Classic Rock
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A ROCK N ROLL PARTY FOR
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POUNDSF
Thursday December 22nd
doors 7pm \$8 adv

LOVE, HOPE AND FEAR
w/ Look What I Did, Clenchlist
& Arsonists Get All The Girls

Friday December 23rd
doors 8pm \$8 adv

Sitting Ducks
Last
Alexis
Alias For
Release

Wednesday December 28th
doors 6:30pm \$7 adv

TIME FURLIVING
w/ Dispute, Seize The Night,
At Risk, and Starting Point

Monday January 2nd
doors 7pm \$10 adv

SCARS OF TOMORROW
w/ Final Burden, Moria,
Embrace The End
and Frequency Murder

COMING SOON...
1/6- Is Nothing Sacred
1/7- Omisa
1/12- Dead To Fall
1/13- Point Taken
1/20- ANTHRAX
1/21- Sinal Beach
1/22- City on Film
2/9- Sonata Arctic
2/11- Brujeria

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CONCERT UPDATE **SFBG.com**

FEATURED SHOW

HAROLD RAY LIVE IN CONCERT!
GRIS GRIS, PARCHMAN FARM
NEW YEARS EVE!
12/31 HEMLOCK

THIS WEEK

AZALIA SNAIL
FIELDS OF GAFFNEY
12/21 Hemlock

MAY POLE
12/21 Bottom of the Hill

MARJORIE PAIR
PERSEPHONE BEES
12/22 The Independent

BLACKALICIOUS
ST59
12/22 The Fillmore

STEVE KIMOCK BAND
12/28-31 Great American Music Hall

THE TUBES
GRIDDLE
MAGIC CHRISTIAN
12/30 Red Devil Lounge

TEA LEAF GREEN
12/30-31 The Independent

NEW YEAR'S EVE w/
TWO GALLANTS
12/30 Bottom of the Hill

PHIL LESH & FRIENDS
JOHN RAYNER TRIO
12/31 Bill Graham Civic Auditorium

SUPERSUCKERS
THE HANGMEN
THE NAVYATERS
12/31 Slim's

15th ANNUAL
BLACK COMEDY
EXPLOSION
D.L. HUGHLEY and more
12/31 Paramount Theatre, Oakland

THE NEW MORTY SHOW
feat. VISE GRIF & CONNIE
CHAMPAGNE
STEVE LUCKY & THE
HYPERBOLIC BUNDS
MR. LUCKY & THE
COCKTAIL PARTY
feat. RALPH CARNEY
12/31 Bimbo's 365 Club

LES CLAYPOOL and
THE PHENOMENALISTS
12/31 The Fillmore

NYE HILLBILLY HOEDOWN
RED MEAT
THE KARK BROTHERS
12/31 Cafe Du Nord

TUCKING AM
TRANS AM
THE FUCKING CHAMPS
12/31 Bottom of the Hill

NEW YEAR'S EVE CONTOY
COUNTDOWN
with DAVID CROSS,
ZACH GALIFIANAKIS,
MARIA CAMFORD,
AL MADRICAL,
DOUG BENSON, and
TONY CARINI
12/31 The Palace of Fine Arts

CHUCK PROPHET & THE
MISSION EXPRESS
New Year's Eve Show
12/31 The Ry Room

XBXR
1/3 Bottom of the Hill

WOLF PARADE
1/4-5 The Independent

THRIVING IVORY
1/6 Bottom of the Hill

THE BITTERSWEETS
1/7 Cafe Du Nord

PLAIN HIGH DRIFTERS
1/8 The Pavlova

KRISTIN HENSH
1/14 Swedish American Hall

KRS-ONE
1/14 Red Devil Lounge

JAMES BROWN
1/15 Bimbo's 365 Club

MARCO KOZELEN
1/18 Great American Music Hall

BRANDI CARLIE
ETIENNE DE ROCHEN
1/20 Cafe Du Nord

AC/DShe
1/21 Slim's

HAROLD RAY LIVE IN
CONCERT
1/21 The Ry Room

THE AVENGERS
1/22 Cafe Du Nord

WILLIE NELSON
1/23-26 The Fillmore

JOSH ROUSE
1/26 Swedish American Hall

RYKARDA PARASOL
THE DAILETTANTES
1/26 Hemlock

INDIGO GIRLS
1/27-28 The Fillmore

G. LOVE & SPECIAL SAUCE
1/28 The World

OF MONTREAL
1/28 Bottom of the Hill

ROBYN HITCHCOCK
AND THE MINUS 5
1/28 Slim's

UNLEASH O'CONNOR
3/1 The World

DAVID GRAY
3/19 Paramount Theatre, Oakland

PENNYWISE
1/29 The World

BICKY MARTIN
1/29 Paramount Theatre, Oakland

KIT TUNSTALL
1/31 Cafe Du Nord

HOWARD JONES
1/31 Red Devil Lounge

COLDPLAY
FINNA APPLE
1/31 Oakland Arena
1/31 HP Pavilion, San Jose

CAKE
TEGAN & SARAH
2/1 The World

THE CUTS
2/3 Hemlock Tavern

YOUNG DUBLINERS
2/3 Red Devil Lounge

ACROSSMITH
2/8 Oakland Arena

JEFF TWEDY
2/8-9 The Fillmore

BON MORGUE
2/11 Slim's

SUPERGRASS
2/23 Great American Music Hall

THE WEDDING PRESENT
2/24 Slim's

RYKARDA PARASOL
THE DAILETTANTES
1/26 Hemlock

INDIGO GIRLS
1/27-28 The Fillmore

G. LOVE & SPECIAL SAUCE
1/28 The World

OF MONTREAL
1/28 Bottom of the Hill

ROBYN HITCHCOCK
AND THE MINUS 5
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JIM CAMPILONGO AND BOBBY BLACK
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PLAY BHANGRA, LATIN, SOUL, HIP-HOP,
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\$5 / FREE RETOBE 10PM

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CLUB NEON
ROCK, HIP HOP, FUNK,
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**DJS JAMIE JAMS, EMDEE,
LITTLE MELANIE, AIDAN AND NADINE**

WEDNESDAY, DECEMBER 28 \$7 7:30
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PYT \$1 10PM
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FOR A QUEER NIGHT OF SOLO GOLD
DANCE MOVES AND WHITE HOT CRUISING!

THURSDAY, DECEMBER 29 \$6 9PM
**THE INVERSIONS
GHOSTS OF CALIFORNIA
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SATURDAY, DECEMBER 31 \$16 9PM
CLUB NEON AND FALLOUT PRESENT:
CHEAP VS. CHIC 2K6
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2006 YEAR OF CLASS OR YEAR OF TRASH?
YOU DECIDE. COME DRESSED UP OR DRESSED DOWN
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WEDNESDAY, JANUARY 4 \$6 9PM
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VERMILLION LIES**

THURSDAY, JANUARY 5 \$1 9PM
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MICHAEL TALBOTT AND
THE WOLFKINGS
THE BEL HEVIS**

SUNDAY, JANUARY 8 \$6 9PM
**SADDLE CATS
PAPER DOLLS
BLUEBELLES**

TUESDAY, JANUARY 10 \$4 9PM
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ODESSA CHEN
BEDTIME STORY**

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music listings

Friday 23

From page 55

Latin, Brazilian, broken beat, and more with Hakobo, Eug, Tokyo Component, and guests.
Quench Fridays Club Q, 61 Golden Gate; www.freepartyarts.com. 9pm. With various resident DJs spinning music in three rooms.

Remedy DNA Lounge, 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.
Revival Bender's, 806 South Van Ness; 824-1800, 9pm-2am. Nu-post-pop-punk-wave.
Rewind Element Lounge, 9pm-2am. With Steve Masters and Brian Raffi.
Sonido Make-Out Room, 10pm. '60s and '70s Latin, boogaloo, cumbia, soul, and bhangra with DJ Willie Cologne and guests.
Square Ruby Sky, 9pm-3am, \$25. Deep, funky progressive house and trance.
Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242. www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.
Suite One8One 9pm-4am, \$20. With DJs. Tema El Rio. 10pm-2am, \$5. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.
Wish 1539 Folsom; 278-9474, 6-10pm, free: "Om Happy Hour," with Om Records crew. 10pm-2am, free: "Vivid," Mid-tempo funk and deep house with residents DJs Seven, Sol, and guests.
The X 715 Harrison; www.sflclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Club Trenz Simone's Jazz and Old Cabaret, 377 Second St, Jack London Square, Oak; <http://emoneyrepresents.com/clubtrenzguestvoucher.htm>. 10pm-2am. Hip-hop, R&B, soul, and old-school.
Ibiza 10 Hegenberger Rd, Oak; (510) 567-8945, 10pm, \$8-10. Hip-hop and soul.
Kingman's Lucky Lounge 5-8pm, free. With DJ JRs. "Free Flo Fridays," 9pm-2am. With DJs AJB, Rawman, Robynn, and guests.
Luka's Taproom and Lounge 2221 Broad- way, Oak; (510) 451-4677. 10pm, \$5-10. Reggae, dancehall, and hip-hop with Rocker T and Smoke One.
Old Skool Corner @seventeenth, 510 17th St, Oak; (510) 433-0577, 9pm. Old-school from the '80s and beyond.
White Horse Bar 8pm. With DJ Eclat.

saturday 24

Rock/blues/hip-hop

Oakland Interfaith Gospel Ensemble Slim's, 9:30pm, \$15.
Joe Louis Walker, Steve Hall Boom Boom Room, 9:30pm, \$12.

Jazz/new music

Akira Tana Trio Bacar, 7pm.
Macy Blackman Washington Square Bar and Grill, 7pm.
Donald Bailey Trio Savanna Jazz, 8pm.
Wesla Whitfield, Mike Greensill New Con- servatory Theatre Center, 25 Van Ness; 861-8972. 8pm.

Bay Area

Gary Rowe Downtown, 6:30pm.

Folk/world/country

Razorblade, Caribbean Groovers Steel Pan Band Ashkenaz, 9pm, \$13.

Dance clubs

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop with DJ Solace.

Santa Milongo Amnesia, 9pm. Latin, hip-hop, funk, and reggae with DJ Dulce de Leche.

Bay Area

Classics Shattuck Downlow, 9:30pm, \$10. Hip-hop, dancehall, and soul.

sunday 25

Rock/blues/hip-hop

Bud E. Luv Red Devil Lounge, 8pm, \$12.

Jazz/new music

Wesla Whitfield, Mike Greensill New Con- servatory Theatre Center, 25 Van Ness; 861-8972. 3pm.

Dance clubs

King of Kings Shattuck Downlow, 8pm, \$5-7. Reggae, dancehall, roots, and lovers rock with DJs Massive Sound International, Spliff Skankin, and Smoky.

monday 26

Rock/blues/hip-hop

'Local Spotlight' Plush Room, 8pm, free.
Steve Freund Duo Biscuits and Blues, 8:30pm, \$7.50.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.
Dave McNab Trio Bacar, 8pm.
Mike Greensill, Ruth Davies Moose's, 7:30pm.
Eric Shifrin Washington Square Bar and Grill, 7pm.

Bay Area

Michael Zilber Wayne Wallace Latin Big Band Yoshi's, 8 and 10pm, \$14.

Folk/world/country

I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free. Open mic and acoustic music showcase with Alabaster Adams.
Irish Session Ireland's 32, 9pm.
Misner and Smith Amnesia, 9pm.

Bay Area

Rastafarians, MC Allan 'Rocky' Bailey Ashkenaz, 9:30pm, \$18.
Traditional Irish music session Starry Plough, 9pm, free.

Dance clubs

Club Dread StudioZ, 9pm, \$5. Reggae and dancehall night.
Club Fresh The Cafe, 2367 Market; 861-3846, 8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Make-Out Room, 10pm. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 424-4897, 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat, 9:30pm, \$5.
Falling Down Mondays Milk, 9pm, \$3-5. Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hogg, Toph One, and 4aM.
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse Beauty Bar, 10pm-2am, free. With Pandora and DJ Arusha.

Continued on page 61

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NIGHT OF THE OLDSIES! NIM YIM! 3 WEEKS CLEAN

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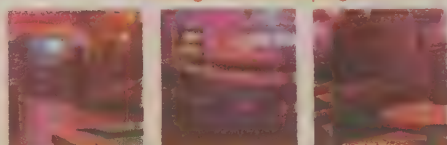
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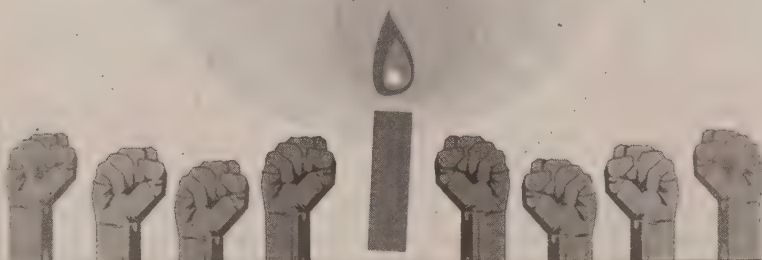


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fresko



Ubiquity

music listings

Turn Records showcase

With *Thee More Shallows*, *Dealership*, the *Dying Californian*, and *Calling All Monsters*
Bottom of the Hill, Dec. 9

Who knows what evil lurks in the hearts of men? Who knows what trickery lurks in the chambers of Thee More Shallows' infamous red suitcase? On Dec. 9 at Bottom of the Hill, it sat, illuminated and center stage, the beating heart of a delicate organism that sought to enchant audiences with... Madonna? Madonna. Or something like it, as vocalist David Kesler was joined by Dealership's Chris Groves in a strange amalgam of Madge's "Holiday" mashed with Kool and the Gang's "Celebration" and a smattering of their own improvised yuletide lyrics. Under his trademark too-large baseball cap, Kesler was nodding, eyes closed, a slight smirk breaking through every now and then just to let the audience know the joke wasn't totally on them. As the song progressed, the crowd went from nodding appreciatively to laughing to shouting back at the headliners as it became clear this was not the most serious musical endeavor.

It was definitely a lighthearted, celebratory kind of night. Promoted as a showcase for Santa Clara's Turn Records, the evening marked the label's sixth year in business. Label founder Jeff Walsh was on hand to work the merch booth and hand out free

they only play a few shows a year, thus ensuring you can never get tired of them. Dealership had an unfailing pop sensibility — where other bands have hung back for fear of sounding too perfect, they rushed headlong toward pure sonic bliss, even in songs about heartbreak. They also mobilized the crowd into that dancing-in-one-spot "stay-put indie dance."

There really wasn't a single moment that epitomized the music of the final group, Thee More Shallows, and tonight was just one more extended dissertation on the reasons why. Graceful, swanlike melodies nodded in the audience's direction, only to dart away before one could grasp at them. The gently tinkling bells of songs like "2AM" covered the audience like a curtain of lace. Sweet nods to Debussy gave way to painstakingly restrained drum tracks, the two meshing into an almost unbearable tension of melody and meter. "It's on the tip of my ear / It's almost palpable / I have to listen closely / To get my mind around it / And when I understand it / I'll just transcribe it," Kesler explained in the lyrics of "Freshman Thesis," a song about the tortures of channeling one's muse. Just as suddenly as his words began, they trailed off, dangling the audience over a menacing,



Turn, turn, turn: Thee More Shallows' David Kesler (right) faces the music — and the Samsonite — at Bottom of the Hill.

posters and buttons for each of the featured acts, all of whom hail from the Bay Area. Intentionally or not, the night's bands seemed drawn from the four corners of indie rock, making for an interesting game of compare-and-contrast throughout the evening.

The first band, Calling All Monsters, definitely set themselves apart from their labelmates as the loudest band of the night. Fronted by Trackstar cofounder Matthew Troy, they shelled out plenty of noise and never got lost in pretense. "That was terrible!" Troy announced jokingly after one song, as if he were shouting across the garage during practice. Up next was the Dying Californian, who took advantage of the stage by filling every square inch of it with musicians. Guitarists, a fiddle player, a keyboard player, and, what the hell, a vocalist or two all joined in for their own brand of country-fried indie. Anthemic without being schmaltzy, the Dying Californian paid homage to the sweet and the sorrowful.

After wispy, quiet songs of the country, it was time for the (pop) rock. If the music of Dealership didn't bring a smile to your face, I would've had to assume you were dead. It wasn't just the sweet interplay of vocals between vocalist Groves and keyboard player Jane (full name: Miyuki Jahe Pinckard). It wasn't the tapping rhythms of drummer Chris Wetherell. It wasn't even that

gray pit of silence before lurching into a final, grubby crescendo of drums and guitar fuzz that would make Captain Beefheart proud. The approach also proved that Thee More Shallows as a trio can rock just as hard and as well as they did in their incarnation as a quartet. This has obviously taken some careful planning: As the band progressed down the playlist, band members Brian Fraser and Jason Gonzales passed from guitar to drum kit to the suitcase, where they tweaked the knobs within. "You guys are *movers*," Kesler joked. "You keep on moving all the time!"

One of the best moments of the night was the inclusion of "A Perfect Map," from their first album, *A History of Sport Fishing* (Megalon), a calm treatise on life that started to gather like storm clouds on the horizon before erupting into guitar loops of kaleidoscopic fury. It faded into the distance again, barely perceptible for what seemed like the longest two or three minutes in the world, before it was reestablished and sent home for good with its audience leaning forward and hanging on every last note. Maybe that was the crystallizing moment, then: a confirmation that Thee More Shallows have resculpted indie rock into a veritable discipline. It's a path they continue to blaze in their own idiom, comfortably and quietly, from the helm of their bright red Samsonite. (Kate Izquierdo)

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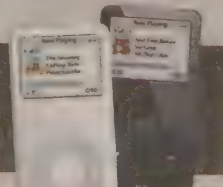
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music listings

Monday 26

From page 56

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

High Rolling/Low Budget TunnelTop, 601 Bush; 986-8900. 9:30pm, free. Acid-jazz, soul, funk, ska, reggae, and house with DJ Hofwegen.

Lingba Lounge 8pm-midnight, free. Down-tempo lounge beats with Bee Dub, Efreem, and Devlin.

New Wave Punks in the Garage Argus Lounge, 9pm.

94117 Madrone Lounge, 6pm-midnight, free. Local art, music, and more.
Ready Steady Go! Arrow, 10pm-2am, free. Indie rock and Britpop with DJs Christina and Jakedraphonic.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.
Sex, Sexx, and More Sexxx Delirium, 10pm-2am, free. Rock 'n' roll, hip-hop,

Continued on page 63

Where is the Pleasure going?

By Ken Taylor

In terms of timing, I'm not sure I could have planned this departure any better. This, the final installment of Synthetic Pleasures, seems like the perfect end to one wonky-ass year. I won't get into the personal shit, but can we all agree that everyone had their brushes with weirdness, tragedy, dashed hopes, or something out of sorts at least once or twice in '05? Good. Thanks for humoring me.

At least when it came to Clubland SF, things were — and still are — on an upswing, and I couldn't have asked for a more enlivened year to be trawling the scene in search of scandal and salaciousness. From the lame to the untamed, whatever the place, 2005 brought bodies back to what many said was a dead-than-dead nightlife. But that speaks directly to the dire situation regarding national politics, no? When shit goes down in Washington, shit gets down in San Francisco.

Sure, I hit a few weekday duds here and there, happy hours notwithstanding, but for the most part, we were a pretty happening joint. Yeah, losses were had — I personally miss Jack at Underground SF the most — but generally speaking, crowds were packing dance floors, warehouse parties, and art galleries all over town. And on certain weekends, like, say, when Love Parade and Folsom Street Fair hit the city, stuff was off the heezy-hyphy-hook-chain-line-what-have-you. SF, you've done yourself proud, and you made club columnists' jobs that much easier and more entertaining. "Jobs," I call them.

But let's dispense with the teary-eyed reminiscing for at least a couple of paragraphs, shall we? Holiday season comes but once a year, and with that, so do ass-Xeroxing office parties. Think *The Office Specials* (BBC Warner) gathering, where Keith got his shot at wowing the Wernham-Hogg crew on the ones and twos, and Dawn and Tim finally hooked it up. My wife's completely tame affair at an arts-asso-ciated nonprofit in Oakland set a laid-back tone for a couple of weeks of eggnog keggers to follow. The *Bay Guardian* holiday shindig at Levende Lounge (always a classy gathering) with our old buddy the Tourist — a.k.a. Mickey Darius, who now wrangles sales for the Lower Haight's venerable culture club Upper Playground — on the decks, went down as smooth as the pureed-lentil hors d'oeuvres. I chased that event down the next day with my new office cohorts from *XLR8R* (yep, that's where I'm headed) at Dalva for a special Red Wine Social evening. And though I nearly made it out unscathed, I couldn't escape the clutches of DJ Toph One as he handed me an over-the-top-putting shot of Fernet.

You know, this seems about a good a time as any to thank my intrepid scouts, who have, time and again, come through for an either sick or tired Yours Truly when the rounds had to be made. On Dec. 9 they were dispatched to Live 105's Not So Silent Night After Party at Club Six, where new grime queen Lady Sovereign and hip-hop wizard-woman Princess Superstar, among others, held it down with live PAs and DJ sets respectively. Nice to see that aside from the predictable alt-rock-radio-type bill held that night at Bill Graham Civic (à la White Stripes, Death Cab, et al), the event's after-party pushed the limits way beyond what most of the station's minions are listening to.

And last, thanks to the many promoters, DJs, musicians, artists, and friends new and old who kept this thing moving along from week to week — and who I'm sure will continue to rock it in the new year. I'll still be around these parts, hopefully penning more reviews of stoner-rock reissues for Grooves and chiming in on all things electronic once in a while, but for now a Christmas-themed white elephant party awaits, and I've got a crate full of psy-trance promo vinyl to unload. Ho, ho, ho, indeed. ❖

Kontrol and Dirtybird present Justin Martin, Sammy D, Claude VonStroke, Craig Kuna, Worthy, and Alland Byalio plus special guests New Year's Eve, 9 p.m., RX Gallery, 132 Eddy, SF. \$10. (415) 756-8825.

E-mail Ken Taylor wishes of good luck and good riddance at synthetic@sfbg.com.

synthetic pleasures

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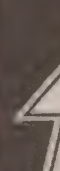
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1/7- SALTED
1/13- Slum Village, Lower Haters
1/20- Mighty Breaks

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music listings

Monday 26

From page 61

and indie with Brett Wilde and DJ Lux
Smile Knockout 10pm. An indie club with live music.

Solid Lounge Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.

Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DIs Tune, Abdul, and Mike Anon.

Vroom El Rio. 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

Kingman's Lucky Lounge 9pm-2am. With DJ Michael.

Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oak; (510) 763-7711.

10pm-2am, free. With DJ Kitty, Prozac Turner, and friends.

Think Tank Shattuck Downlow. 9:30pm-2am, free. Punk, soul, rock, downtown, and breaks.

White Horse Bar 8pm-1am, free. Hip-hop, reggaeton, and R&B with DJ Tony-T.

tuesday 27

Rock/blues/hip-hop

Baby Gecko, Red Dress Hemlock Tavern. 9:30pm, free.

Jennifer Bair Ireland's 32. 9pm.

Fat Tuesday Band Biscuits and Blues. 8:30pm, \$7.50.

Fermata, Properdose, Nufonia, V.E.R.A., Clique, DJ Steena Lynn StudioZ. 8pm, \$3.

Life in Braille, Climber, Man of the Year, Resident Hero Red Devil Lounge. 8pm, \$7.

Mother's Anger Elbo Room. 9pm, \$5.

Sean Leahy's Group Du Jour 12 Galaxies. 9pm, \$7.

Bay Area

Steve Freund Trio Ivy Room. 9:30pm, \$5.

Jazz/new music

Allen Smith Quartet Jazz at Pearl's. 8:30 and 10:30pm.

Beach Nut Jara Beach Chalet. 6:30pm.

Cecil Wells Quintet Les Joulins Jazz Bistro. 8pm.

Oscar Fabulous, Jerome Rossen Bacar. 8pm.

Fil Lorenz Soul-tet Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.

Frederick Hodges Pier 23. 5pm.

Chris Huson Washington Square Bar and Grill. 7pm.

Jazz jam and poetry open mic Club Deluxe. 8:30pm, free.

Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7:30pm.

Billy Philadelphia Moose's. 7:30pm.

Ricardo Scales Top of the Mark. 7pm, \$5

Richard Crook Jazz Trio Red Rock Lounge, 699 Chenery; 333-3030. 9pm, free.

Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, \$12.

Bay Area

'Jazzschool Tuesdays' Jupiter. 8pm, free

Arturo Sandoval Yoshi's. 8 and 10pm, \$22

Larry Vuckovich Downtown. 8pm.

Folk/world/country

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.

'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.

Vince Keehan Plough and Stars. 9pm.

Bay Area

David Grisman Bluegrass Experience Freight and Salvage Coffee House. 8pm, \$30.50.

Sylvia Herold and Chuck Ervin Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.

Starry Plough Open Mic Starry Plough. 7:30pm, free.

Dance clubs

Ace of Clubs Cherry Bar and Lounge. 9pm, \$5. Punk, rock, glam, and metal with DIs and live bands.

Afrobeat Nation Boom Boom Room. 10pm. With DJ Jeremiah, Manicato, and Kalbass.

Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5.

Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DIs, and dancing.

Broke as Fuck Element Lounge. 10pm-2am, \$3. Hip-hop, dancehall, funk, and soul

with DIs 4aM, Havoc, Ivry, and Centipede.

Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Coco Rico Tunnel Top. 10pm-2am, free.

Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.

Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

DIY Karaoke Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.

Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.

Continued on page 64.

red Devil lounge

upcoming highlights

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BUD E. LUV

TUESDAY, DECEMBER 27
LIFE IN BRAILLE
MAN OF THE YEAR/ CLIMBER
RESIDENT HERO

FRIDAY, DECEMBER 30
THE TUBES
MAGIC CHRISTIAN
GRIDDLE

SATURDAY, DECEMBER 31
POP ROCKS

THURSDAY, JANUARY 12
ALANA DAVIS

SATURDAY, JANUARY 14
KRS-ONE

FRIDAY, JANUARY 20
WONDERBREAD 5

SATURDAY, JANUARY 21
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TUESDAY, JANUARY 31
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FRIDAY, FEBRUARY 3
YOUNG DUBLINERS

SATURDAY, FEBRUARY 4
FASTBALL

FRIDAY, FEBRUARY 10 &
SATURDAY, FEBRUARY 11
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SUNDAY, FEBRUARY 12
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WED 12/21 9pm
THE HOOKS
 (CD release party)
 SPRINGFIELD
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THU 12/23 9pm
THE STRUTS
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FRI 12/30 10pm
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JUDITH & HOLOFERNES
 JEFFREY LUCK LUCAS JUSTIN FRAHM

FRI 12/23 9:30PM
MAMMATUS
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SAT 12/31 9PM
NEW YEAR'S EVE BASH!
 W/ HAROLD RAY LIVE IN CONCERT
 GRIS GRIS
 PARCHMAN FARM
 & DJ STAIN PINK
 (CO SPONSORED BY SF BAY GUARDIAN)
 (TIX NOW ON SALE AT HEMLOCK & CASANOVA LOUNGE)

holiday listings

Tuesday 27
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Exist Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.

Feel Good Soluna Cafe and Lounge. 9pm-1am, free. R&B and soul with Mai-Lei and Sakel.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Hugger Mugger Lit. 9pm, free. With Forest Green, Andy W, and Clarity.

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.

Lo-blo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Mockingbird Beauty Bar. 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.

Neighborhood Night Argus Lounge. 9pm.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Rub a Dub Tuesdays Voda. 9pm-2am, free. With Mr. E, Wisdom, and guests.

Soul Fo'Real Club Six. 9pm-3am. Live jazz, neo-soul, R&B, and spoken word open mic.

Spread Love Madrone Lounge. 6pm-midnight, free. Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.

Taboo Pink. 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With David Harness.

Taco Tuesdays Luna Lounge, 1193 Folsom; 626-6043. 6-10pm. House music with M3, Anthony Garlic, and Chulada.

Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Take Tuesdays Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. With Dawn of Sound.

Trannyshack Stud. 10pm-3am. A drag show with hostess Heikla.

Trashcan Tuesdays Skylark. 9pm-2am, free. Throwaway rock from the '70s and '80s with DJ Kyle.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. Old-school and funk with DJ Rickochet.

Bay Area

Jazzmine Kingman's Lucky Lounge. 9pm, free. Jazz, soul, and rare grooves with DJ Irs.

Phat Tuesday Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am. Old-school; deep house, neo-soul, R&B, hip-hop, and dancehall.

HEMLOCK TAVERN
NEW YEAR'S EVE BASH!!!
HAROLD RAY
LIVE IN CONCERT
GRIS GRIS
PARCHMAN FARM
& DJ STAIN PINK
Dec. 31st, 2005, 9:00pm
 \$10 advance
 \$12 night of show
 adv. tix now on sale
 at Hemlock Tavern
 and Casanova Lounge

GUARDIAN

New Mixes Nightly...

KUSF 90.3FM
 San Francisco

holiday

Holiday listings are compiled by Lydia Brawner, Sarah Han, Sean Patrick May-lone, and Justin Yu. Listings for Wed/21-Tues/27 below; check back each week for updated events. For information on how to submit a listing, see 8 Days a Week.

attractions

Christmas kayaking Pier 38; 357-1010, www.citykayak.com. Sun/25, noon-4pm. \$50, reservations required. Go on an exciting kayaking adventure on Christmas!

'Holidays at the Exploratorium' Exploratorium, 3601 Lyon; EXP-LORE. Sat/24, 2pm; Dec 26-31, noon and 2pm. \$8-13. The science museum presents a film version of Dylan Thomas's *A Child's Christmas in Wales* and a holiday animation film program. See 8 Days a Week, page 46.

'Reindeer Romp' San Francisco Zoo, 1 Zoo Rd, Sloat Blvd at 47th Ave; 753-7080, www.sfozo.org. Daily, 10am-5pm. Through

holiday listings

Jan 1. Free with paid zoo admission (\$4.50-11). Bring the little ones to see what Santa's hoofed helpers really look like at this special exhibit featuring four antlered reindeer.

'San Francisco SPCA Holiday Windows Express' Macy's, Stockton at O'Farrell; 522-3500, www.sfpca.org. During store hours, through Mon/26. Free. The SPCA presents an adorable display of cats and dogs; all featured pets are available for adoption.

'Making Merry and Zeum' Zeum, 221 Fourth St; 777-2800, www.zeum.org. Daily, 11am-5pm (Sat/24 and Dec 31, 11am-3pm; Sun/25 and Jan 1, closed). Through Jan 1. \$5-7. Bring the family to Zeum for holiday workshops, exhibitions, performances, and more.

Bay Area

'Knight-Ridder's Downtown Ice Circle of Palms' South Market St across from Plaza de Cesar Chavez, San Jose; (408) 279-1775, ext 45, www.sjdowntown.com. Through Jan 1: noon-midnight. Jan 3-15: Mon-Thurs, 6-10pm; Fri, 5pm-midnight; Sat, noon-midnight; Sun, noon-10pm. \$12-14. A glide around this outdoor skating rink is a perfect way to ring in the holidays; price includes skate rentals.

Lawrence Hall of Science UC Berkeley, Centennial Dr below Grizzly Peak, Berk; www.lawrencehallscience.org. Daily, 10am-5pm (closed Sun/25). \$5.50-9.50. Through Jan 14. Celebrate the holidays at UC Berkeley's science museum where you can discover facts about dinosaurs at the museum's "Big Dinos Return" exhibit, learn about the science of fire, and watch music and magic performers.

benefits

'Teddy Bear Tea' Ritz-Carlton, 600 Stockton; 773-6198. Daily, 10-11:30am and 1-2:30pm. Through Sat/24. \$58. Binky the Elf and the Ritz-Carlton teddy bear make appearances for this tea time event; proceeds benefit the Greater Bay Area Make-A-Wish Foundation.

Toy giveaway Glide Memorial United Methodist Church, 330 Ellis; 674-6000, www.glide.org. Thurs/22, 10-11am. Free. Glide presents this annual toy drive for the holidays.

celebrations

'A Chaos Christmas Carol' 12 Galaxies, 2565 Mission; 970-9777. Sat/24, 10pm. \$5. Bring a present to put under the tree at this game show holiday party hosted by Chicken John and friends.

Christmas party Peña PachaMama, 1630 Powell; 646-0018. Sun/25, 9pm. \$10. Join SF Carnival's first place samba troupe, Fo Go Na Ropa at this Latin-tinged Christmas party featuring samba and salsa dancing.

'A Dark Sparkle Christmas' Cafe du Nord, 2170 Market; 861-5016. Sat/24, 9pm. \$5. Join DJs Miz Margo and Sage and hosted Michael Sparkle at this gothic Christmas dance party.

'Fantasy Gothic Waltz's Gothic Winter Wonderland' Cherry Bar and Lounge, 917 Folsom; 974-1585, www.thecherrybar.com. Thurs/22, 8pm, \$7, \$5 in costume. See 8 Days a Week, page 46.

'Holiday Wine Tasting Party for Single Professionals' California Modern Art Gallery, 1035 Market; (925) 945-8340, <http://wine-socials.com>. Fri/23, 7:30pm. \$30. The Society of Single Professionals presents this holiday mixer where singles can sip on tasty wines while meeting new people.

'Old Fashioned Christmas' Madrone Lounge, 500 Divisadero; 241-0202. Sat/24, 8pm. \$4. Uni and her Ukelele and Kitten on the Keys hosts this Christmas Eve party featuring vintage holiday songs, Yuletide beverages, and live musical performances by the two hosts.

'Strangelove: XXX-Mas' Underground SF, 424 Haight; www.strangelovesf.com. 10pm-2am. \$5. Tomas Diablo and Shatter Claus present this Christmas dance party featuring dark electro, industrial, new wave, and goth music.

Tenderloin Tessie holiday dinner Furst Unitarian Church, 1187 Franklin; 255-7503. Sun/25, 1-4pm. Free. Tenderloin Tessie provides holiday dinners featuring turkey with all the fixin's, dessert, and a gift bag.

'X-Mas Speakeasy' Verdi Club, 2424 Mariposa; 505-8530, www.tuesdaynightjumo.com. Fri/23, 8:30pm, \$15. This prohibition-era themed party features burlesque floor shows and live music. Vintage or cocktail attire is recommended.

Bay Area

'Anti-Christmas Slumber Party' 924 Gilman. 8pm-3am, free. This anti-holiday party features games, movies, food, and hanging out.

hanukkah

'Bill Graham Menorah 30th Anniversary: Chanukah in Union Square' Union Square; 753-0910. Dec 25-Jan 1. Sun/25, 3pm; Mon/25, 2pm; Dec 27-29, 5pm; Dec 30, 3pm; Dec 31, 7pm; Jan 1, 4:30pm. Free. Celebrate Hanukkah at this outdoor public Menorah lighting ceremony; live music performances on Sun/25-Mon/26.

'Intersections: Reading the Space' Contemporary Jewish Museum, 121 Steuart; 344-8800, www.thecjm.org. Sun/25, noon-4pm, Sun-Thurs, noon-6pm (closed Jan 1). Dec 25-Feb 26. The Contemporary Jewish Museum celebrates the start of Hanukkah and Christmas with this exhibition featuring collaborative and individual works by three women artists from three different religious and cultural backgrounds. See 8 Days a Week, page 46.

Bay Area

'Chanukah Celebration' Oakland City Center, adjacent to 12th St BART Station, Oakl; (510) 628-9170, ext 116, www.oaklandcity-center.com. Wed/21, 12pm-1pm, free. Unfamiliar with Klezmer music? This style of eastern European folk music was first formed in the hands of Jewish Europeans. Today, Jewish musicians Klez X will perform their own version of the ancient art.

Public menorah lighting Community Plaza, State and Main, Los Altos; (650) 949-5282. Mon/26, 5pm. Free. The public is invited for the lighting of the giant menorah, music and dancing, refreshments, and children's activities.

music

'Black X-mas' Elbo Room, 647 Valencia; 552-7788. Sat/24, 9pm. \$6.66. Graves Bros. Deluxe, Mutilated Mannequins, 16 Bitch Pile Up, Sergio Iglesias and the Latin Love Machine, K-Rob, Therman Barney, and Tralphaz perform at this eighth annual holiday show presented by Karla LaVey's Satanic Church; other highlights include video by Brutalio Horror and Pirate Cat Radio DJs. See 8 Days a Week, page 46.

'Et in Terra Pax/And on Earth, Peace' Davies Symphony Hall, 201 Van Ness; 392-4400. Wed/21, 8pm. \$14-45. The San Francisco Girls Chorus presents their annual holiday concert program that centers on the theme of world peace.

'Gospel Christmas with Tammy Hall' Jazz at Pearl's, 256 Columbus; 291-8255. Fri/23, 8:30 and 10:30pm. \$10. Tammy Hall sings gospel-style Christmas songs.

'Home for the Holidays' Castro Theater, 429 Castro; 864-ARTS, www.sfgmc.org. Sat/24, 5, 7, and 9pm. \$15-20. San Francisco Gay Men's Chorus presents this show commemorating the 40th anniversary of "A Charlie Brown Christmas."

'Klezmer Chanukah with Kugelplex' Jazz at Pearl's, 256 Columbus; 291-8255. Thurs/22, 8:30 and 10:30pm. \$5-10. Kugelplex performs klezmer music in celebration of Hanukkah.

LeeVees, Balkan Beat Box Cafe du Nord, 2170 Market; 861-5016. Thurs/22, 9pm. \$15. The LeeVees perform indie-pop Hanukkah songs and the Balkan Beat Box play ethnic dance music.

Bay Area

Christmas Eve jazz service First United Methodist Church, 201 Martina, Point Richmond; (510) 236-0527. Sat/24, 7pm. Free. Dan Damon Trio and guests perform.

Clairdee Yoshi's, 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. Sat/24, 8 and 10pm, \$8-16. The jazz chanteuse performs at this fourth-annual Christmas show.

'From the Darkness, Solace' Chapel of the Chimes, 4499 Piedmont, Oakl; (510) 228-3207. Wed/21, 7-11 pm. \$10-20 donation. Thirty musicians and visual artists perform on the longest night of the year.

Holiday revue and fundraiser Freight and Salvage Coffee House, 1111 Addison,

Berk; (510) 548-1761. Wed/21, 8pm. \$17.50. Danny Carnahan hosts the Freight's annual holiday folk music show featuring Camogie, Norton Buffalo and friends, Cascada de Flores, and Caren Armstrong.

nutcrackers and cracked nuts

'The Nutcracker' War Memorial Opera House, 301 Van Ness; 865-2000, www.sf-ballet.org. Mon/26, 2 and 7pm; Dec 27-29, 2pm. Through Dec 29. \$18-140. It's easy to make fun of *The Nutcracker*. It's a cash cow for every two-bit ballet company. It sentimentalizes the nuclear family. It has been shamelessly appropriated by big business. Its two acts don't even hold together very well. Yet give the old thing a chance, and you'll be drawn in. Tchaikovsky's score is irresistible. Take the narrative as a Freudian coming-of-age story, or just take it as an excuse for fun dancing. Helgi Tomasson's 2004 version is a little of both. What makes this one so special is that it's as gentle and luminous

as the sun filtering through SF's proverbial fog — not a fleck of bombastic showmanship about it. Setting the work in an Edwardian environment, around the time of the Panama exhibition, may please local chauvinists, but its charm, imagination, and goodwill please even if you are not besotted by this place. The second act is Tomasson's more original reading. It spans a full day with early-morning butterflies, ladybugs, and dragonflies waking up, and ends with a magical transformation of a girl into a princess. The company dances beautifully, and the orchestra sounds splendid. Only one complaint: The choreography for the "Waltz of the Flowers" is too thin, and the knee-length costumes look like flopping shingles coming off a roof. Bring back the old skirts — they were so much more enticing. (Rita Felciano)

'Nutcracker Nutz and Boltz' Marsh, 1062 Valencia; 826-5750. Wed/21-Fri/23, Dec 27-30, 2pm. \$15-22. Puppet troupe Liebe Wetzel's Lunatique Fantastique performs its unique rendition of this traditional holiday favorite.

Continued on page 66

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theater, comedy, and performance

'Beach Blanket Babylon Seasonal Extraganza' Club Fugazi, 678 Beach Blanket Babylon Blvd (Green St); 421-4222. This week: Wed/21-Thurs/22, Tues/27, 8pm (also Wed/21, 5pm); Fri/23, 7 and 10pm. \$25-75. Steve Silver's musical comedy features pop-culture figures, tap dancing Christmas trees, and one huge Christmas-themed hat.

'Black Nativity' Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhstf.org. Thurs/22-Sat/24, 8pm. \$25-32. Based on Langston Hughes's gospel play, this musical rendering of the Christmas story (directed by Stanley E. Williams) offers a rejuvenating respite from the commercial holiday madness going on just outside of this award-winning downtown theater (now celebrating its silver anniversary). Taking us back to the biblical roots of Christmas, the story of the Nativity is told through rousing musical numbers (the opening rendition of "Joy to the World" has the audience clapping along from the first verse), narration, and dance (a modern dance and jazz fusion choreographed by Ronnie Reddick). The second act brings us into the modern era as the Word is spread in a black urban church. Small dramas played out among members of the congregation (a young boy goofs off in the background, a single woman flirts with a married man) give this act some semblance of a narrative, but in truth the fourth wall is about two inches tall here and this is about as close to being in church as you can get without actually being there. It's the soul-stirring gospel music that is this play's raison d'être, and

with Robin Hodge-Williams as musical director and the legendary Miss Fay Carol heading up a talented and powerful group of vocalists, this is about as good as it gets. (Lara Shalson)

'The Christmas Ballet' Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Wed/21-Fri/23, 8pm (also Thurs/22, 2pm). \$20-60. Smin Ballet presents their annual holiday show featuring tap dancing, swing, ballet and more to classical, klezmer, jazz, and pop music.

'A Christmas Carol' Geary Theater, 415 Geary; 749-2228, www.act-f.org. Wed/21-Fri/23, 2 and 7pm; Sat/24, noon. \$18-80. A Christmas Carol is holiday fare of a special kind. Being an existential morality tale, it has a little bit of terror at the heart of it. This was Dickens' great innovation: a Christmas ghost story. (Although the biblical Christ story comes with a pretty spooky denouement already, for some reason it's never made it into Christmas celebrations proper.) American Conservatory Theater's new version of the holiday classic, coadapted by artistic director Carey Perloff and Paul Walsh, plays up the spectacle associated with the traditional family feature, deploying some clever and impressive stage effects, as well as an original score by Karl Lundeberg (expansive and enchanted for the most part, though interspersed with a few not very memorable songs). The drama, however, comes over fitfully well. Some pacing and timing issues (that will probably be smoothed out in the long run) are partly to blame. But there's also just more emphasis placed on humor and joy throughout, so that even the fine Giles Haverall's Scrooge never seems as bitter and irremediable as he should. Whatever you want to say about humor and joy — it's Christmas, after all — their impact is greater when the darkness and emptiness inside Scrooge and his world are allowed a little more face time with the audience. (Robert Avila)

'Cinderella' Zeum, 221 Fourth St; www.african-american-shakes.org, www.ticketweb.com. Fri-Sun, 3pm (also Fri-Sat, 8pm; no 8pm show Dec 31; no show Sat/24). Through Dec 31. \$20-25. African-American Shakespeare Company presents this classical fairy tale told from an African American cultural perspective. **'Dirt and Glory: Return of the Golem'** Traveling Jewish Theatre, 470 Florida; 522-0786, www.atjt.com. Thurs/22-Sat/24, 8pm; Sun/25, 2 and 7pm. \$10-30 (Thurs/22, pay what you can) (Also Dec 29, 8pm and Jan 1, 2pm. Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; same phone number, Web site, and price). Director Eric Rhys Miller explores modern golems in this original production. See 8 Days a Week, page 46. **'High Water Radio'** Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. This week: Wed/21, Thurs/22, Fri/23, 8pm; Sat/24 and Tues/27, 2pm (also Tues/27, 8pm). Through Jan 1. \$24-35. The Pickle Circus presents this exciting holiday show featuring high-flying acrobats, clowns, music by the Tin Hat Trio, and more.

'Kung Pao Kosher Comedy' New Asia Restaurant, 772 Pacific; (925) 275-9005, www.koshercomedy.com. Thurs/22-Sat/24, 6 and 9:30pm; Sun/25, 5 and 8:30pm. \$40-60. Celebrate Christmas with four Jewish comedians (Lisa Geduldig, Wendy Liebman, Gregg Rogell, and Betsy Salkind) and some egg rolls at this hilarious holiday show. See 8 Days a Week, page 46. **'Really Rosie'** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcs.org. Dec 27-31, 2 and 4pm. Through Dec 31. \$8-14. New Conservatory Theatre Center presents this holiday musical event featuring music by Carole King. **'The Santaland Diaries'** and **'Season's Greetings'** Off Market Theater, Stage 250, 965 Mission; 896-6477, ext 2. Thurs-Sun, 8pm. Through Dec 30. \$20-25. Director Richard Ryan brings the hilarious stories of David Sedaris to life.

'Unsilent Night' Mission Dolores Park, 18th St and Dolores; www.philkline.com. Wed/21, 6:45pm. Free. Phil Kline leads this caroling event where boomboxes take the place of voices.

Bay Area

'Big Fat Year End Kiss Off' 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600, www.142throckmortontheatre.com. Thurs/22, 8pm. \$20. Will Durst, Jim Short, Debi Durst, Mike Bossier, Steve Kravitz, and Arthur Gaus perform comedy, improvisation, and sketches based on memorable and noteworthy events of 2005.

'A Christmas Carol' Napa Valley District Auditorium, 2475 Jefferson, Napa; 1-800-557-NVRT. Wed/21-Thurs/22, 7:30pm; Sat/24, 2pm. \$15-28. The Napa Valley Repertory Theatre presents a new adaptation by Domenico Lozano of the classic Christmas tale.

'Cirque Do Something' Marsh Berkeley, Gaia Arts Center, 2120 Allston Way, Berk; 1-800-838-3006, www.themarsh.org. Dec 27-30, 1pm. \$10-15 sliding scale. Moshe Cohen and Unique Derique present this holiday circus arts performance.

'A Little Cole in Your Stocking' Aurora Theatre Company, 2081 Addison, Berk; (510) 843-4822. Wed-Fri, 8pm. Through Dec 30. \$25. Husband and wife cabaret duo Billy Philadelphia and Meg Mackay present this holiday jazz show featuring classic Cole Porter tunes.

'Once Upon a Christmas' Dean Leshner Regional Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.dlrcra.org. Thurs/22-Fri/23, 2 (also Thurs/22, 7:30pm). \$14-18. Lareen Fender's Ballet Joyeux presents this holiday ballet for all ages.

'Whiskers' Dean Leshner Regional Center, 1601 Civic Dr., Walnut Creek; (925) 943-7469. Wed/21, 11:15am, 1:15pm, and 7:15pm; Thurs/22, 1:15pm, 3:15pm, 7:15pm. \$8-15. This Galathea Players Ensemble Theatre present this musical for the entire family based on Margery Williams' classic *The Velveteen Rabbit*.

tree lightings and family events

'Winter Break Workshops' Randall Museum, 199 Museum Way; 554-9600. Tues. 10am-noon and 1pm-3pm. Through Dec 30. \$11. Enjoy loads of hands-on, low-cost workshops exploring arts, crafts, and sciences. Classes fill up fast, so register soon!

Bay Area

Christmas Eve candlelight services Unitarian Universalist Church of Berkeley, 1 Lawson Rd, Kensington; (510) 525-0302. Sat/24, 5 and 10pm. The church presents a family early-evening and a late-night service.

'Holidays on Solano' Solano Ave, Berk and Albany; www.solanoave.org. Sat, 10am-5pm. Through Sat/24. Free. Celebrate the holidays at this annual neighborhood event where you can shop in area stores while enjoying live entertainment. This week's performers include Georgia Tapp, Tom Collins, Allen Smithline (Wed/21, 1-5pm), Alex Yaskin, Dana Smith and his performing dog Lacey, Featherlight the Clown (Thurs/22, 1-5pm), Anafatih Lubliner, the Spirtz, Laurie Chastain (Fri/23, 1-5pm); and Allen Horne, Toy Soldier, and Greg Fribee (Sat/24, 1-5pm).

arts and crafts

'Affordable Art' City Art Gallery, 828 Valencia; 970-9900, www.cityartgallery.org. Wed-Sun, 12noon-7pm. Through Jan 29. Free. You can buy masterpieces for \$150 or less at this show featuring art by local artists.

Artist-Xchange holiday gift fair Artist-Xchange, 3169 16th St; 864-1490. Sat, noon-6pm. Through Sat/24. Free. Local artists and designers sell their works at this event.

Braunstein/Quay holiday group show Braunstein Quay, 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Through Jan 7. Free. This group show features new and smaller works by Braunstein/Quay gallery artists.

'Christmas Stockings; an erotic holiday' Fusion Artwork Gallery, lower level of Stormy Leather, 1158 Howard; 821-2431. Daily, noon-7pm. Through Jan 4. Free. This titillating art show features works by Carolyn Weltman, Ray Leaning, Barbara Jensen, Jack Hensle, Howard Austin Field, Erik Drudwyn, Sherri Grotts, and others. **'Creativity Explored's Holiday Art Sale'** Creativity Explored, 3245 16th St; 863-2108, www.creativityexplored.org. Mon-Fri, 10am-3pm; Sat, 1-6pm. Through Dec 31. Free. This art sale features works by artists with developmental, psychiatric, and/or physical disabilities.

Mexican Museum holiday art sale Fort Mason Center, Bldg D, Marina at Laguna; 202-9700, www.mexicanmuseum.org. Tues-Sat, 11am-5pm. Through Fri/23. Free. This holiday art sale features works by local and international artists.

Ruby's Clay Studio annual holiday show Ruby's Clay Studio and Gallery, 552A Noe; 558-9819. Daily, 10am-7pm. Through Jan 3. The gallery presents this holiday show featuring works by 30 ceramists.

Springer-Croke fine art group holiday exhibit Springer-Croke Fine Art, 3236 Sacramento; 931-1779. Wed-Sat, 11am-5pm, and by appt. Through Jan 20. The gallery presents this show featuring paintings, sculpture, and mixed media works by Marcine Franckowiak, Susan Friedman, Ginny Parsons, and others.

Velvet da Vinci holiday show Velvet da Vinci, 2015 Polk; 441-0109. Mon-Sat, noon-6pm; Sun, noon-5pm. Through Dec 31. This 15th-annual art show features the latest work by the gallery's artists.

Bay Area

Berkeley Potter's Guild holiday sale and show Berkeley Potter's Guild, 731 Jones, Berk; (510) 524-7031, www.berkeleypotters.com. Wed/21-Sat/24, 10am-6pm. Free. Buy ceramic art at this event featuring works for sale by 20 artists and a gallery show, "Playing With Fire."

Holiday exhibition and sale Creative Growth Art Center, 355 24th St, Oakl; (510) 836-2340, ext 15. Sat, 10am-4pm. Through Jan 6. Free. Creative Growth presents its yearly exhibit and sale featuring works by more than 140 visual artists with disabilities.

'Telegraph Ave Holiday St Fair 2005' Telegraph Ave, between Dwight Way and Bancroft Way, Berk; (510) 234-1013. Fri/23-Sat/24, 11am-6pm. Free. More than 200 artists, merchants, and community groups set up for this four-block street fair featuring a handmade craft show.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 21

Around town

Maxine Rose Schur Monticello Inn, 127 Ellis; 394-0661, www.monticelloinn.com.

5:30-6:30pm, free. Celebrate the launch of author Schur's new book of travel essays, *Places in Time*.

Transcendental Meditation Maharishi Enlightenment Center, 4111 18th St; 431-8686. 7pm. This introduction to transcendental meditation is free.

Bay Area

'Fairy Winterland Celebration' Children's Fairyland, 699 Bellevue Ave, Oakl; (510) 452-2259, www.fairyland.org. 2-6:15pm. \$6. Catch the puppet show *How the Little Dipper Came to Be*, make arts and crafts, and visit Santa Claus at this family holiday event. Through Sat/24.

'JumpStart Business Breakfast' A'Cuppa Tea, 3202 Coluca, Berk; (510) 562-9431. 8am, \$10. Share your skills and resources at this meeting of independent entrepreneurs.

'Pete Nellie Challenge' Oakland Arena, 7000 Coliseum Way, Oakl; (510) 625-8497, www.theoaklandarena.com. 5:30pm; \$21-110. Princeton vs. Stanford and DePaul vs. Cal Berkeley at this college basketball showdown.

thursday 22

Around town

Bay Area

'Fairy Winterland Celebration' Children's Fairyland, 699 Bellevue Ave, Oakl; (510) 452-2259, www.fairyland.org. 2-6:15pm, \$6. See Wed/21. Through Sat/24.

friday 23

Around town

Bay Area

'Fairy Winterland Celebration' Children's Fairyland, 699 Bellevue Ave, Oakl; (510) 452-2259, www.fairyland.org. 2-6:15pm, \$6. See Wed/21. Through Sat/24. **'Swing Thing!'** Ashkenaz, 1317 San Pablo Ave; (510) 525-5045, www.ashkenaz.com. 8pm, \$13. Enjoy a swing dance lesson and live music.

saturday 24

Around town

Bay Area

'Fairy Winterland Celebration' Children's Fairyland, 699 Bellevue Ave, Oakl; (510) 452-2259, www.fairyland.org. 11am-2pm, \$6. See Wed/21. Today, puppet show only.

Benefits

Bay Area

Youth Arts benefit concert Yoshi's International House of Jazz, (510) Embarcadero, Oakl; (510) 238-9200. 1-3pm. \$10. Jazz artists John Santos, Howard Wiley, the African Roots of Jazz Youth Drummers, and others perform a concert featuring the music of Elvin Jones and John Coltrane. Proceeds benefit Youth Arts.

monday 26

Around town

'Sea-Searcher Scavenger Hunt' Aquarium of the Bay, Pier 39, Embarcadero at Beach; 623-5300, www.aquariumofthebay.com. 11am-5pm, \$7-13.95. Test your marine knowledge at this family scavenger hunt with prizes.

WEST COAST/Live

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December 24:
The HOLIDAY TREATS

- SONOS HANDBELL ENSEMBLE
- CHRISTMAS JUG BAND
- SALVATION ARMY BAND
- SANTA JOSH
- DIANE HIDY, as the house pianist

December 31:
Sit round the Hogmany radio hearth as Sedge and Mike present their favorite moments from 2005 West Coast Live shows. No tickets available for this show (at this moment, watch this space if that changes).

The national public radio show where it's o.k. to have fun - Intrepid? Work the aquaphone EITHER/OR in person, KALW 91.7 fm Internet, Sirius PRI 108

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Shadows, Masks and Music: Aspects of the Performing Arts in Asia." Instruments, set designs, costumes, and masks used in or depicting Asian theatrical, dance, or musical performances. Through Jan 22. "Traditions Unbound: Groundbreaking Painters of Eighteenth-Century Kyoto." More than 60 rare works by eight artists. Through Feb 26.

California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3.12 seniors and students, free for six and under and members. "The Summer of Love," photographs by Gene Anthony and posters by Wilson, Mouse, Griffin, Moscoso, and Kelley. Through Jan 28. **Chinese Historical Society of America** 965 Clay; 391-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3. \$2 seniors and students, \$1 for 5 and under. "Pandering to Sinophobia: The Chinese Question in Political Cartoons." A collection of 19th-century political cartoons that contributed to anti-Chinese violence and legislation. Through Jan 15.

de Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Dr (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 youths 13-17 and college students with ID (free first Tues). "Hatshepsut: From Queen to Pharaoh." The inaugural exhibition at the new de Young Museum featuring art created during the reign of the female Egyptian pharaoh. Through Feb 5. "Re-Classifying History: Catherine Wagner." Works by the Bay Area photographer. Through Feb 12. "Masterworks of American Photography." A survey of major American photographs from the Museum's permanent collection. Through Feb 12. "Jasper Johns: 45 Years of Master Prints." Almost 45 prints by the renowned artist. Through Feb 12.

GLBT Historical Society 657 Mission, Gallery No. 300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students. "Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today." An exhibit focusing on the role of sports in the gay community. Through Dec 31.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. "Automatic Desires." Sculptures by Sharon Que. Through Dec 31. "Venice and Beyond." Photographs by Luca Campigotto. Through Dec 31.

Museum of Craft and Folk Art 51 Yerba Buena Lane; 227-4888. Tues-Fri, 11am-7pm; Sat-Sun, 10am-5pm. \$4-5. "Folk Art for the Soul." folk art from private Bay Area collections. Through Jan 29.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm). "Turning Back: A Photographic Journal of Re-exploration."

critic's choice: art

Last words: John Trippe

There's something to be said for preciousness, especially when it comes to art. Although we think projects such as these should continue into infinity, Low Gallery closed its doors earlier this month after a year of solo and group exhibitions by local and national up-and-coming artists. Born out of John Trippe's love and excitement for artists and their work, Low's limited-run engagement makes it a had-to-be-there event, which is refreshing in this age of museum blockbusters. Its effect on the San Francisco art scene will be felt for years to come.

Bay Guardian: Why did you open a gallery?

John Trippe: I wanted to start a gallery for a long time. I love art, and running a gallery seemed like a logical step since I was already devoting a lot of time to promoting local art on Fecal Face (www.fecalface.com).

BG: What's one of the exhibition highlights from the past year?

JT: I think the most interesting thing we did was to host the five-week-long "Daily Dose," which featured a new show every day the gallery was open. One day we'd have 20 people painting on the walls, and then the next we'd have a performance where a caveman was being preached to by Jesus. It was a lot of fun and was a good way to make the gallery more exciting.

BG: What do you think the SF art scene needs more of?

JT: I love places like Hayes Valley Market! I like how the artists in their shows try a bunch of new things. Sometimes the work isn't very refined, but that's what I like about it. It's liberating.

Trippe's new project is Umbrella (www.umbrellamarket.com), a joint effort with Jeremy Fish, Matt Irving, and Bob Kronbauer. (Katie Kurtz)

E-mail Katie Kurtz at katiejkurtz@gmail.com.

Photographs by Robert Adams. Through Jan 3. "Kiki Smith: A Gathering, 1980-2005." A survey of Smith's 20-year career. Through Jan 29. "Chuck Close: Self-Portraits, 1967-2005." More than 80 works by Close. Through Feb 28.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "The Zine Unbound: Kulte, Werewolves and Sarcastic Hippies." Selected artworks from zine editors and contributors from *K48*, *Werewolf Express*, and *Hot and Cold*. Through Dec 30. "New Work by Cornelia Parker." Sculptural installation by Turner Prize finalist Parker. Through March 5. "Recent Work by Wang Du." The first American solo exhibition by Du. Through March 5.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. \$4, \$3 students and seniors. "The Danube Exodus: The Rippling Currents of the River." An interactive installation by Péter Forgács and the Labyrinth Project. Through Jan 22. "Case Study: Emanu-El Sisterhood for Personal Service." an exhibition about the changing social roles for California women in the 20th century. Through Feb 5. **Museum of Children's Art** 538 Ninth St, Oak; (510) 465-8770. Mon-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. "Once upon a Time: Children's Book Illustrators Then and Now." Originals works of art by illustrators from recently published children's books and works created during their childhood. Through Jan 8.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). \$8, \$5 seniors and students (free second Sun.). "Baseball As America." An exhibition organized by the National Baseball Hall of Fame and Museum. Through Jan 22. "El Splinter Esplendido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26.

Phoebe A. Hearst Museum of Anthropology 103 Kroeber Hall, Room 3712, UC Berkeley, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. "Tesoros Escondidos: Hidden Treasures from the Mexican Collections." More than 200 artifacts from the 17th to 20th centuries. Through Fri/23.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Yosemite in Time." An exhibition exploring the history of Yosemite National Park through the works of photographers Mark Klett and Byron Wolfe and historian Rebecca Solnit. Through Fri/23. "Taisho Chic: Japanese Modernity, Nostalgia, and Deco." An exhibition on the impact of Western culture on early-20th-century Japan. Through Dec 23. "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collection. Through Jan 22. "Figurations." Recent paintings, photographs, and sculptures. Through Jan 22.

galleries

Ongoing

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, noon-5pm; Sat-Mon, by appt. "Bangers and Mash," a group show. Through Dec 31. Alarm Magazine 10 year anniversary show, featuring a retrospective exhibition by Andrew Schoultz, Alvin Gregorio, Darrel Mortimer, and others. Through Dec 31.

871 Fine Arts 49 Geary, Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Flicker/Be Still," books and prints by Emily McVarish. Through Dec 31.

African American Art and Culture Complex 762 Fulton; 922-2049. Mon-Sat, noon-5pm. "A Historical Focus," black-and-white images of African Americans in San Francisco. Through Dec 31.

A. Goldwasser Rare Books 486 Geary; www.goldwasserbooks.com. Mon-Fri,

Continued on page 68

Kiki Smith: A Gathering, 1980-2005

San Francisco Museum of Modern Art
November 19, 2005-January 29, 2006



Kiki Smith: Blue Girl (detail), 1988. Private collection. © Kiki Smith, photo: Ellen Platz/Artica

Kiki Smith: A Gathering, 1980-2005. Photo: Ellen Platz/Artica. The William and Lucille Rosenberg Foundation, the Elizabeth A. Saklatvala Foundation, the Family Foundation and Lowman Private Wealth Management. Photo: The Rockefeller Foundation.

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Galleries

From page 67

11am-5pm; Sat, 1-4pm. Book sculptures by B.A. Szerlip. Through Dec 28.
Bank of America Building Lobby 555 California; 986-1647. New works by Daniel Tounsgiant. Through Dec 31.
Blue Gallery 731 Polk; 606-7170. **Tues-Sat, 10am-6pm.** Paintings and sculptures by Justin 'Proj' Rowley, Charles H. Steinson, and Danae Nybrech Altman. Through Fri/23.
Braunstein/Quay 430 Clementina; 278-9850. **Tues-Sat, 11am-5:30pm.** "terra incognita," works by Robilee Frederick. Through Thurs/22.
Bucheon 389 Grove; 863-2891. **Wed-Sat, 11am-6pm; Sun, noon-5pm.** "We Are All Tourists Here," works by Liza Phillips; "Provisional Communities," works by Cynthia Hooper. Through Sat/24.
Caldwell Snyder 341 Sutter; 296-7896. **Mon-Sat, 10am-6pm.** "El Camino de Santiago," works by Regina Saura. Through Dec 31.
California Modern Gallery 1035 Market; 716-8661. **Tues-Sat, noon-6pm.** A juried exhibition featuring works by international artists. Through Dec 30.

CELLspace 2050 Bryant; 648-7562. **Daily, 10am-10pm.** "Iron or ...," works in metal and other media. Through Dec 30.
Elizabeth S. and Alvin I. Fine Museum Congregation Emanu-El, 2 Lake; 751-2535. "Susi Lewinsky: A Life in Painting," 27 paintings by the German-Jewish artist. Through March 12.
Fifty24SF Fine Art Gallery 248 Fillmore; 571-0187. **Thurs-Sun, noon-3pm.** "Gut-crusher," new paintings by David Choe. Through Dec 31.
Focus Gallery 2423 Polk; 567-9067. **Tues-Fri, noon-6pm; Sat, noon-5pm; Sun, noon-4pm.** "Abstractions," works by four local artists. Through Thurs/22.
Fraenkel Gallery 49 Geary; 981-2661. **Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.** Photographs by Adam Fuss; "Apples and Olives," works by Lee Friedlander. Through Dec 30.
Galleria Tempest 1742 Polk; 567-7452. **Wed-Sat, 11am-6pm; Sun, noon-5pm.** "Small Souls," handmade dolls by Richard Doyle. Through Sat/24.
Gallery 276 276 Shipley; 904-8077. **Thurs-Sat, noon-6pm.** Metal and clay works by Gerald Walburg and paintings by Jack Ogden. Through Dec 30.

Gallery of Urban Art 1266 66th St, Emeryville; (510) 596-0020, ext 197. info@thegalleryofurbanart.com. **Mon-Fri, 10am-6pm; Sun, noon-4pm.** "Films and Landscapes," drawings, films, and video by Paul Clipson. Through Dec 30.
Gallery Paule Anglim 14 Geary; 433-2710. **Tues-Fri, 10am-5:30pm; Sat, 10am-5pm.** New work by Benji Whalen; "Exhibition of Selected Works, 1974-2005," works by Lynn Hershman Leeson. Through Thurs/22.
George Krevsky Gallery 77 Geary; 397-9748. **Tues-Sat, 11am-5:30pm.** "Recent Acquisitions," works on paper. Through Sat/24.
Giant Robot SF 622 Shradler; 876-GRSE. "Let's Share," works by Evah Fan, Jack Long, and Susie Ghahremani. Through Wed/21.
Gregory Lind Gallery 49 Geary, fifth fl; 296-9661. **Tues-Fri, 10:30am-5:30pm.** "One Bring Day in the Middle of the Night," works by Chris Corales; "Bared and Bended," works by Frank Yamrus. Through Jan 21.
Hackett-Freedman 250 Sutter, fourth fl; 362-7152. **Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.** "Pairings II: Discovered Dialogues in Postwar Abstraction," paired abstract paintings and works on paper by post-war-era artists. Through Dec 31.
Haines 49 Geary, fifth fl; 397-8114. **Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.** "Director's Choice," contemporary art objects from Asia. Through Dec 31.
Hang 556 Sutter; 434-4264. **Mon-Sat, 10am-6pm; Sun, noon-5pm.** "Other Skies," paintings by David Ivan Clark. Through Dec 31.
Hang Annex 567 Sutter; 544-0610. **Tues-Sat, 10am-6pm.** "Home," a mixed media group show. Through Dec 31.
Jenkins Johnson Gallery 464 Sutter; 677-0770. **Tues-Sat, 10am-6pm.** "New York In-

augural Group Exhibition," various works. Through Fri/23.
Jewett Gallery San Francisco Main Library, 100 Larkin, lower level; 557-4277. **Sun, noon-5pm; Mon and Sat, 10-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm.** "Disbound and Dispersed: The Leaf Book Considered," an exhibition on the history of the leaf book. Through Dec 31.
Jewish Community Center of San Francisco 3200 California; 292-1233. **Mon-Fri, 6:30am-10pm; Sat-Sun, 7am-7pm.** "Scripture As Art: Calligraphy in the Three Faiths of Abraham," works by Neil Yerman, Mohamed Zakariya, and Karen Gorst. Through Dec 31.
John Berggruen Gallery 228 Grant; 781-4629. **Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.** "A Cautionary Tale," new sculptures and drawings by Kiki Smith. Through Thurs/22.
John Pence Gallery 750 Post; 441-1138. **Mon-Fri, 10am-6pm; Sat, 10am-5pm.** "Seven Sculptors," works by Steve Armstrong, Michael Bergt, Brian Craig-Wankiiri, Donald Davis, David Simon, John Sisko, and Gary Weisman. Through Jan 21.
Madrone Lounge 500 Divisadero; 241-0202. **Call for hours.** "Happenance," works by Isaac McKay-Randozzi, Eve Ekman and Adam Wier, Sean Grout, David Franklin, John Senes, and Robin Coomer. Through Dec 31.
Metalworks Gallery 1453 Grant; 982-2229. **Tues-Sat, 10am-6pm; Sun, by appt.** "The Wearable Art Movement Then and Now," works by seminal modern and local neo-modern metal artists. Through Dec 31.
Minnie Wilde 3266 21st St; 642-9453. "Oh You Pretty Things," new paintings and other works by Fawn Gehweiler. Through Dec 30.
Monadnock Building 685 Market; www.griffindavisart.com/monadnock. **Daily, 9am-6pm.** "The Monadnock, Fall 2005," works by Chris Crossen, Zoe Martell, and Jennifer Z. Roszell. Through Dec 31.
Pigman Gallery 72 Tehama; 546-7441. **Mon-Fri, 11am-5pm; Sat, noon-4pm.** "Juxtaposed, Light, Shadow, and Form Revealed," works by Nils Krueger, Claudia Cohen, Edward Woods, Abbas Modjaji, and others. Through Dec 29.
Red Ink Studios 989 A Market; 861-3402. www.redinkstudios.org. **Fri-Sun, 10am-6pm.** "Dump Stock and Door Skins," work-in-progress murals by six artists. Through Dec 31.
Robert Koch Gallery 49 Geary, fifth fl; 421-0122. **Tues-Sat, 10:30am-5:30pm.** "Dylan," black and white photographs of Bob Dylan by John Cohen, Barry Feinstein, Don Hunstein, and Jim Marshall. Through Dec 31.
Robert Tat Fine Photographs 2344 Market; 310-3628. **Wed-Fri, noon-7pm; Sat-Sun, noon-5pm.** "The San Francisco Show," original photographs of the city from 1885 to 1960. Through Dec 31.
San Francisco Arts Commission Gallery at City Hall City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080. www.sfacgallery.org. **Mon-Fri, 8am-8pm; Sat, noon-4pm.** "Crude Reflections: Chevron Texaco's Rainforest Legacy," an exhibit documenting the impact of oil pollution in Ecuador's rainforest; "Facing Fear," a portrait series by Jules Greenberg. Through Dec 30.
SF Citadel 245 Eighth St; 626-1745. "Fetish Art Photography," works by Larry Udey and Andrew Morgan. Through Dec 31.
San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. **Tues-Sat, 11:30am-5:30pm.** "Photography 2005," a semiannual survey of new work by various photographers. Through Thurs/22.
Sargent Johnson Gallery African American Art and Culture Complex, 762 Fulton; 922-2049. **Mon-Sat, 10am-5pm.** "Portraits of 'us,'" works by Joe Sam. Through Dec 31.
Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, sixth fl; 557-4277. **Sun, noon-5pm; Mon and Sat,**

10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "Picture This: Family Photographs of Everyday San Francisco," images from the Shades of San Francisco Photo Collecting Project. Through Dec 31.
Snidle SF Projects 1190 Bryant; 850-7898. **Mon-Sat, 10am-5pm.** Works by Michael Bishop. Through Dec 31.
Steven Wolf Fine Arts 49 Geary, Ste 411; 263-3677. **Mon-Sat, noon-6pm.** "Ab Ovo," a project organized by Steven Hull featuring works created by 19 artists. Through Sat/24.
Stormy Leather 1158 Howard; 626-1672. www.stormyleather.com. **Daily, noon-7pm.** Fetish photography by Shilo McCabe. Through Dec 31.
Strying Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316, ext 303. **Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm.** "A Plantman's Art Collection: Prints and Paintings from the Estate of Wayne Roderick," botanical artwork. Through Dec 30.
Super 7 Store 1630 Post; 409-4700. **Call for hours.** Poster Show. Works by various artists. Through Dec 31.
Urbis Artium Gallery 49 Geary, second fl; 369-9404. www.urbis-artium.com. **Daily, 9am-5pm.** "Worlds Apart," mixed media and paintings by Francesca Bernini, Diem Chau, Kathryn Arnold, Lisa Allen, and Zane Peach. Through Dec 30.
Virginia Breier Gallery 3091 Sacramento; 929-7173. **Tues-Sat, 11am-6pm.** "Beads: Strung, Stitched, and Woven," objects and wearables by 16 craft artists; "Tiger in the House," multimedia works by 10 artists using feline imagery. Through Dec 31.

Bay Area

Ego Park 492 23rd St, Oak; (510) 839-6607. **Sat-Sun, noon-4pm, and by appt.** "Fort Winks: Mini-Theater," recent video works; co-curated by Sue Costabile and Scott Arford. Through Fri/23.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. **Tues-Fri, noon-5:30pm; Sat, noon-4:30pm, and by appt.** "Kala Artists' Annual Exhibition," works by more than 50 artists. Through Jan 28.
Mama Buzz Gallery 2316 Telegraph, Oak; (510) 465-4073. **Mon-Thurs, 7am-9pm; Fri, 7am-10pm; Sat, 8am-10pm; Sun, 8am-9pm.** "Nests and Teams," new drawings and prints by Rob Fisk. Through Dec 30.
North Berkeley Frame and Gallery 1744 Shattuck, Berk; (510) 549-0428. **Tues-Fri, 10:30am-5:30pm; Sat, 10am-4:30pm.** New works by Andrea Volnot. Through Sat/24.
Rock Paper Scissors Gallery 2278 Telegraph, Oak; (510) 238-9171. **Wed-Mon, 11am-7pm.** "Negotiations," nine artists create an art show in 10 hours while performances occur concurrently throughout the day; the event will be documented in photographs and video (closing reception Dec 30, 6-10pm). Through Dec 30.

stage

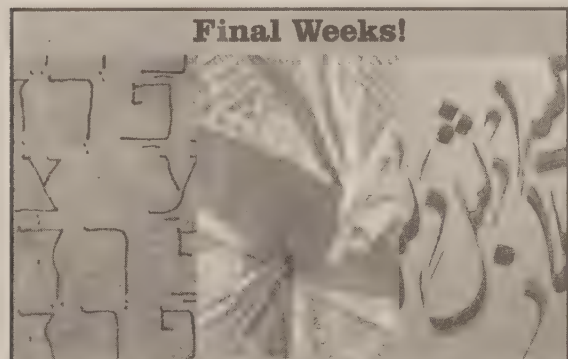
Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviews are Robert Avila, Rita Feliciano, Deborah Giattina, Karen McKeivitt, and Lara Shalson. See 8 days a Week for information on how to submit items to the listings.

theater

Ongoing

After Dark New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcs.org.

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 reading the space

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Intersections: Reading the Space is an exhibition from the Jewish Museum of Australia, Condon Centre of Judaism. The San Francisco presentation is made possible through major support from the Shingo Foundation and The Estate of Naomi Klein. Additional support for the exhibition has been provided by the Australian Consulate General in San Francisco, Hotel Gritlin, and Donates Airways. Images, left to right: Jane Logemann, Frugs (detail, 2003), Irene Barbers, Landscape (detail, 2005), Parasou Furukawa, Written Carpet (detail, 2005).

stagelistings

320-328. Wed-Sat, 8pm; Sun, 2pm (no shows Sat/24-Sun/25). Through Dec 31. As part of its Pride Season 11, New Conservatory Theatre Center presents Steve Kluger's two-act romantic comedy that's about as light and sweet as any holiday confection. The play follows a pretty simple recipe: In act one, two guys meet in a diner and fall in love; in act two, they meet again in the diner five years later and six months after they've broken up. The likable Markham Miller and Carlos Barrera have good stage chemistry and comic timing. While Kluger tries to introduce a darker side to the relationship, subjects like HIV and inequality come off as forced plot points. Not that it matters. With snappy and sexy dialogue peppered with jokes and references to gay cultural icons like Ethel Mermen, after *Dark* proves an irresistible and pleasing trifle. (McKevitt)

Aga-Boom Alcazar Theater, 650 George; 441-4042, www.agaboom.com. \$34-47.
Wed-Sat, 7:30pm (also Sat and Dec 29-30, 3pm); Sun and Mon/26, 4pm (also Sun, 1:30pm). Through Dec 30. Clowns clown, a contortionist contorts, and an audience finally devolves into a butcher paper and beach ball free-for-all in this family sideshow created and staged by Cirque du Soleil veteran Dmitri Bogatirev. With fellow clowns Anton Bogatirev, Iryna Ivanytska, and Valery Slemzin, Bogatirev works variations on circus standards with expert zeal, including comical pantomimes involving buttons clearly marked don't push, some enthralling feats of juggling (.Bogatirev with a suitcase or a toy airplane), and skits featuring audience members dragged on stage and ritually humiliated to general approbation. There's also a cool and creepy interlude by a masked contortionist (Tatiana Gousarova), and the whole show thrusts forward on the pulsing rhythms of a quirky pop score. Nevertheless, *Aga-Boom* (the title is a play on the Russian word for paper) has bits that are pretty thin and run on too long, like a clown-stalks-clown sequence, while good-natured audience participation can count overall for a bit more than the laughs warrant. So ha-ha and oohs and ahs are somewhat spread out — at least until the clown de theatre at evening's end. (Avila)

Bent Theatre Rhinoceros, 2926 16th St; 861-5079, www.thehino.org, \$15-\$35, Wed-Sat, 8pm; Sun, 3pm. *Through Jan 7*. Theatrical Rhinoceros and artistic director John Fisher present a nearly note-perfect rendering of Martin Sherman's still powerful and impressive play — a groundbreaking work when it premiered on Broadway in 1979, helping to recover the suppressed memory of Nazi Germany's mass persecution of homosexuals (and, along the way, reclaiming the pink triangle as a badge of gay liberation). Set in 1934, it's the story of a gay man, Max (Clayton B. Hodges), passing as a straight Jew in Dachau; Germany's first concentration camp, in the naive belief it will increase his chances of survival in the camp's dismal hierarchy of victims. After being brutally and traumatically separated from his boyfriend, Rudy (Enrique Vallee), and their heretofore carefree life in Berlin, Max gradually befriends fellow queer prisoner Horst (Kevin Clarke), despite a method of physical and psychological terror designed to make any human contact or human feeling (in fact, everything beyond the brute instinct for self-preservation) — a fatal liability. Throughout this bleak situation and some truly harrowing scenes, however, runs a startlingly effortless strain of humor and compassion, a defiant assertion of the human spirit. Sherman's play brilliantly locates and kindles against an enveloping darkness. All of it is conveyed in three outstanding performances (with strong support from a cast that includes Matt Weiner's mercenary drag queen Greta and Paul Dana's truly frightening

Nazi) under Fisher's sure and beautifully balanced direction. (Avila)

Beyond Theater Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. \$20-25. Thurs-Sat, 8pm. Open-ended. The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.

Cinderella Zeum, 221 Fourth St; 1-866-468-3399, www.ticketweb.com. \$20-25. Fri-Sun, 3pm (also Fri-Sat, 8pm; no shows Sat/24; no 8pm show Dec 31). Through Dec 31/African American Shakespeare Company performs their hip adaptation of the fairy-tale classic.

Corito Grand Chapiteau, SBC Park parking lot; 1-800-678-5440, www.cirquedusoleil.com. \$31, 50-89. Tues-Sat, 8pm (also Thurs-Sat, 4pm); no matinees Thurs/22-Fri/23; no shows Sat/24/; Sun, 1 and 5pm (no shows Sun/25 or Jan. 1). Through Jan. 8. If you've loved Cirque du Soleil for its mind-blowing artistry and acrobatics but have grown tired of its snooty veneer and bad sight lines, take heart: With *Corito*, they finally get it right. In a brilliant move, the company seats the audience nearly in the round, with the playing space dividing the circle in half — which brings the performers closer to the audience and virtually eliminates bad seats. Sure, there's still excessive merchandising and \$18 SBC parking, but the show makes a more authentic connection with the audience while still delivering the seemingly impossible circus acts. *Corito* ("cortege" in Italian) chronicles the death of a clown, who imagines — or dreams — his own funeral procession, with flying angels, little people, clowns and, of course, circus performers. Inhabiting the space between heaven and earth, women swing from chandeliers (much more stunning than trapezes), and acrobats spring from oversized, trampolinelike beds with daring abandon. While some comic interludes were mistimed, other impressive acts include heart-stopping gymnastics on horizontal bars and trampolines, gravity-defying juggling, and an absurd rendition of Romeo and Juliet on a miniature stage. This may be the funniest you could ever have at a funeral. (McKevitt)

Emperor Norton | *Dark Room Theatre*, 2663 Mission; 401-7987, www.darkroomsf.com. \$15. Fri-Sat, 7:30pm (no shows Fri/23-24/25); Sun, 3pm (no show Sun/25). *Through Jan 29* You have to love the spirit behind this new musical comedy about San Francisco's most beloved historical figures. In the 1850s Joshua Norton was a rich San Francisco businessman until his attempt to corner the rice market rendered him bankrupt. He then donned naval regalia and marched into the *San Francisco Bulletin's* office with a proclamation declaring himself emperor of the United States — which the paper published. Over the years he issued more proclamations, including ones that dissolved Congress and ordered the building of a bridge between Oakland and San Francisco. He even printed his own money. In *Impossible Productions'* charming musical, written by Kim Axelrod-Ohanesson and Marty Ohanesson, Axelrod, Emperor Norton is a slightly crazed man of the people. He sees the darker side of Gold Rush-era San Francisco, with Barbary Coast pickpockets and discrimination against the Chinese, yet truly believes the city — and its citizens — can rise from the ashes like a phoenix. Now, this isn't a big-budget musical: The stage is too small for set pieces, much less all-out dance numbers. But really, that hardly matters. With terrific singers and comical songs, slutty dancehall girls, and the scene-stealing antics of Norton's dogs (played by humans, of course), the love letter to the first and last emperor of the US is a must-see guilty pleasure. (McKevitt)

High Standards *New Conservatory Theatre*
Center, 25 Van Ness; 861-8972.

www.mctcsf.org. \$20-80. Thurs-Sat, 8pm (no show Sat/24); Dec 31, additional show at 10:30pm; Sun, 3pm (no show Sun/25). Through Dec 31, Wesla Whitfield sings the songs of the Gershwins, Rodgers and Hart, Cole Porter, and others in her new show, accompanied by Mike Greensill.

High Water Radio Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. www.cityboxoffice.com. \$20-45. Wed/21-Fri/23 and Dec 26-30, 8pm (also Dec 26-30, 2pm); Sat/24 and Dec 31-Jan 1, 2pm. Through Jan 1. San Francisco's Pickle Circus performs their annual holiday production.

The Hopper Collection *Magic Theater, Fort Mason Center, Marina at Laguna; 441-8822. www.magictheater.org. \$20-50. Extended run: Tues-Thurs, 8:30pm; Fri, 5 and 7pm; Sat, 2:30pm. Through Dec 31.* Magic Theater presents the world premiere of playwright Mat Smart's muddled and ultimately empty comedy-drama about a wealthy art dealer (Andy Murray) and his kooky, not to say deranged, wife (Julia Brothers), battling out some tortured history and secret trauma while entertaining, in their posh Frank Lloyd Wright home, a young man (Zac Jaffe) fresh out of brain surgery who happens to share the wife's same obsession with painter Edward Hopper. The tumor victim (a strained sympathy ploy whose headache is nothing compared to our own) comes to gawk at one particular masterpiece in the older couple's possession (hanging there in the living room but obscured from the audience's line of sight), and is simultaneously treated to a visit by a young woman (Anna Bullard) who, seemingly answering to two different names, may or may not be the love of his life. It probably sounds more promising than it is. Characters and relationships never ring true, the witty and whimsical dialogue often tries too hard, and the plot's mysteries barely interest us (turning out, moreover, as trite as they are preposterous). Artistic director Chris Smith's production is pretty as a picture, but Smart's play is bad John Guare. (Avila)

► **Irving Berlin's White Christmas** Orpheum Theatre, 1192 Market; 512-7770, www.ticketmaster.com. \$40-85. Wed-Sat, Tues/20, and Mon/26-Tues/27, 8pm (no 8pm show Dec 28; and Mon/26-Tues/27, 2pm; no 2pm show Dec 31); Sun, 2pm (no shows Sun/25). Through Dec 31. Welcome to Irving Berlin's *White Christmas*, a 1950s musical landscape of fresh-faced optimism and unabashed patriotism, a place where worried people who can't sleep count their blessings instead of sheep. But all is not the epitome of Norman Rockwell contentment. A retired general's Vermont inn faces a mountain of debt and a heat wave that threatens a white Christmas. So two of his former privates-turned-song-and-dance men, along with their love interests and a chorus of performers, decide to put on a show (where else?) in the barn of the inn. During the rehearsals, the show is "threatened" (but not really) by lovers' spats, a slower-than-molasses local stageland, and an overstressed director. *White Christmas* is all about Berlin's music — and musical theater aficionados as well as those seeking 1950s nostalgia won't be disappointed with such numbers as "Sisters in Snow," "Love, You Didn't Do Right by Me," and, of course, the "White Christmas" finale, when it does indeed snow in San Francisco. Some may find this show rather sweet and hokey, but with terrific tap dance numbers, a beautifully detailed set, and winning performances by the lead actors, *White Christmas* might just be the remedy for any holiday cynic. (McKevitt)

Lestat Curran Theater, 445 Geary; (415) 512-7770, www.ticketmaster.com. \$30-90.

Continued on page 70

TRADITIONS UNBOUND

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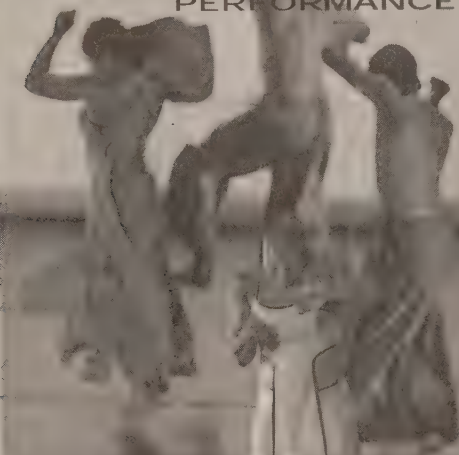
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stage listings

Theater

From page 69

Previews Wed/21-Sat/24, Dec 28-31, and Jan 3-7, 8pm (also Wed/21, Fri/23-Sat/24, Dec 28, 30-31, Jan 4, and 7, 2pm); Jan 1, 2pm. **Opens** Jan 8, 6:30pm. **Runs** Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. **Through** Jan 29. Anne Rice's most famous subject (besides Jesus) is the focus of this pre-Broadway musical, featuring vampire-infused tunes by Elton John and Bernie Taupin.

Menopause the Musical Theatre 39 at Pier 39, Two Beach St; 433-3939, www.menopausehemusical.com. \$46.50. **Holiday schedule**, Dec 21-30: Wed-Fri, 8pm (also Wed, 2pm). **Regular schedule resumes** Jan 4: Wed-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 1 and 4pm. **Open-ended**. Ieanie Linders's musical comedy celebrates women who are facing "the change."

• **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. **Extended run**, starting Jan 7: Thurs-Fri, 8:30pm; Sat, 5pm. **Through** Jan 21. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarming frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999—and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city—Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Prelude to a Kiss SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$18-60. **Extended run**: Wed-Sat, 8pm (also Sat, 3pm). **Through** Dec 31. If you're in the mood for a familiar romantic comedy with a feel-good ending, then SF Playhouse's competent production of Craig Lucas's popular fairytale might be just what you're looking for. After a whirlwind romance, Peter and Rita are set to get hitched. But on their wedding night, a strange old man kisses Rita, and poof!—Rita's not acting like herself, and somewhere there's an old man who doesn't know who he is anymore. Of course, true love prevails: Peter realizes that his mate's soul has been switched, and soon he's having intimate conversations with Rita in the old man's body. These scenes, with Christopher W. Jones as Peter and Joe Bellan as the old man, are surprisingly touching. The comic delight is Lauren English as Rita after the transformation. Whether checking out her own body or trying to make out with Peter, English revels in bringing out the old man inhabiting Rita's body. Prem Lathi's apt costuming adds to the effect. The first half of the play is less successful: Though the scenes move quickly and smoothly under Bill English's direction, we never fully get the passion between Peter and Rita, making the play's final message about the power of love seem empty like the relationship between them. (Shalson)

• **The Tribute to Frank, Sammy, Joey, and Dean** Post Street Theatre, 450 Post; 771-6900, www.ticketmaster.com. \$37-69. **Tues-Sat**, 8pm (also Sat, 3pm); Sun, 3pm. **Open-ended** ("holiday" version of the show runs through Jan 8). You know you've made it when God is your warm-up act. And while it may be little more than a convenient, tossed-off premise, God (voice of the late Buddy Hackett) recalling the Rat Pack

from their heavenly lounge to play one last gig has about the right ring of latter-day hokeyness and chutzpah to it. If it sounds cheesy, as soon as the sizzling band strikes up the first tune and Frank (Tom Tiratto), Sammy (Louie Velez), and Dino (Andy DiMino) belt out a flawless "Where or When," you realize it's also very much the real deal. The brainchild of Hackett's son Sandy (who, in addition to writing and directing, holds his own alongside veteran performer-impersonators as an excellent Joey Bishop), *The Tribute* infectiously recreates those storied Las Vegas evenings of the early 1960s when Sinatra, Davis, Martin, and deadpan comedian Bishop (who, incidentally, dwells not in heaven but in Santa Monica) sang, joked, horsed around, boozed up, and caroused, while making their audience feel like they were partying with the Rat Pack. Notwithstanding a certain concession to the session (toning down the decidedly off-color humor and raunch of an earlier era), this is hep history come alive. (Avila)

• **V the Ultimate Variety Show** V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. \$24-44. **Nightly**, 6 and 8pm. **Ongoing**. A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

Bay Area

Brundibár and Comedy on the Bridge Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$15-64. **Tues and Thurs**, 7:30pm (also Thurs, 2pm); **Wed and Sun**, 7pm (also Sun, 2pm; no shows Sun/25); **Fri-Sat**, 8pm (also Sat, 2pm; Sat/24, shows at noon and 5pm). **Through** Dec 28. Playwright Tony Kushner and illustrator—children's author Maurice Sendak (Where the Wild Things Are) transpose (back) to the stage their 2003 picture-book version of *Brundibár*, Czech composer Hans Krása's 1938 children's opera, in a lavishly designed, well-cast production at the Berkeley Rep, overseen by artistic director Tony Taccone. An allegory of good and evil, *Brundibár* concerns a young brother and sister thwarted in their attempt to buy milk for their ailing mother by the town's reigning bully, the organ grinder Brundibár, until three talking animals lead them and the rest of the town's children in a revolt. Born amid the rising tyranny of the Nazis, and famously performed by imprisoned children of Terezín (Hitler's "model ghetto," from which both composer and most of his child-cast were sent on to die at Auschwitz), *Brundibár*'s kooky fairytale comes wrapped in an aura of deep and mixed emotion—brought out equally in Krása's lush, dynamic score (performed by members of the Berkeley Symphony) and Kushner's subtle translation-adaptation of the libretto. But if unable to deny the persistence of evil, *Brundibár* insists that freedom and human solidarity overcome the greatest obstacles when understood as synonyms for each other. Beautifully presented, together with an equally fine staging of Czech composer Bohuslav Martinů's contemporaneous *Comedy on the Bridge* (in which a group of citizens find themselves absurdly, dangerously trapped on a bridge between two warring towns), Berkeley Rep's unique holiday program is a lively, wise, and gently wistful treat for the senses. (Avila)

Cabaret Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$15-50. **Thurs-Sun**, 8pm (no shows Thurs/22-Sun/25). **Through** Jan 15. Even before we're welcomed by the spry and shady Emcee (Clive Worsley), the party is in full swing at the Kit Kat Klub, the festive world-within-a-world that epitomizes the final days of Weimar Germany on the eve of the Nazi seizure of power in John Kanter and Fred Ebb's *Cabaret*. Shotgun Players' production of the darkly ebullient

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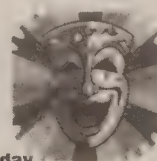
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film listings

1966 musical (with book by Joe Massello) goes all out in establishing that seamy ambience, where sexual and political promiscuity make for rich burlesque. At the same time, it more often succeeds with the display than with the substance in *Cabaret's* knowing spectacle. Seamlessly blending its realistic love story with a raunchy and satirical floor show, the story line follows an aspiring American novelist, Clifford Bradshaw (Cassidy Brown), who's come to Berlin looking for "something to write about." Lucky for him it's 1931. Director Russell Blackwood's lovingly detailed staging takes full advantage of the intimate environs of Shotgun's Ashby Stage to envelop the audience in the scene, turning the theater into a bawdy nightclub. Although propelled by its zesty chorus line, a rousing house band (music codirected by John Thomas and musician Dave Malloy), Andrea Weber's nimble and dynamic choreography, and capable, if rarely exceptional, renderings of Kander and Ebb's terrific cycle of songs, Blackwood's production is nevertheless an uneven ride, and in the end surprisingly

weak in its ability to disturb and enthrall — surprising because the production reflects considerable insight and artistry in both design and execution. (Avila)
Into the Woods Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org. \$20-54. Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm (no 7pm show Jan 1). Through Jan 7. TheatreWorks performs Sondheim's fractured-fairy-tale musical.

performance

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. \$15. The improv troop performs.
'Dirt and Glory: Return of the Golem' Traveling Jewish Theatre, 470 Florida; 470 Florida; 522-0786, www.atj.com. Thurs-Sat, 8pm; Sun, 2pm and 7pm. \$10-30. This modern day Golem fable is set in a world of technology.
'Dirty Little Secret' Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "roaring twenties revue."
'Improv Revolution All-Star Jam' Off-Market Theater, 965 Mission; 897-6477, www.cafearts.com. Thurs, 8pm. \$5-10. Christopher Hayes hosts.
'Jesus Christ Superstar' StudioZ, 314 11th St. 252-7666, www.studioz.tv. Thurs-Fri, 8:30pm. \$10. Kurt Brown and Daniel Knop direct the rock opera classic, which features cast members and musicians from several local bands.
'Purple Wednesdays' Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. Wed, 7-11pm. Ongoing. Call for price. Geoff Foster and Guy J. Jackson host a "throwback" variety show.
San Francisco Improv Cooperative Off-Market Theater, 965 Mission; 368-9909, www.sfinprovcoperative.com. Mon, 8pm. Ongoing. \$5. The improv collective hosts a "Monday Night Jam."

comedy

Brainwash 1122 Folsom; 861-3663. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.
Burial Clay Theater 762 Fulton; www.book-housecafe.com. Fri, 8:30pm: "Bernard's Funny Fridays," \$15.
Canvas Gallery 1200 Ninth Ave; 504-0010. Tues, 8pm: "Comedy Open Mic Night," free.
Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Stand-Up Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Mon-Tues, 8pm: Greg Proops, \$18-20.
Luggage Store 1007 Market; www.luggagestore.com. Tues, 8pm: Comedy open mic, free.
Mock Cafe 1074 Valencia; 826-5750, ext 5, www.themarsh.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.
Niebaum-Coppola 916 Kearny; 291-1700, www.sfcomedycollege.com. Mon, 8:30pm: "Comedy Coppola Style," with host Kurtis Mathews, free.
Our Little Theater 287 Ellis; 928-4060, www.celebrateditoris.com. Wed, 8pm: "Bay Area Comedy Showcase," \$10-15.
San Francisco Comedy Club 50 Mason; 398-4129, www.laughalotproductions.com. Wed, 7:30pm: "Laugh Dammit!," \$10. Fri, 8pm: "Friday Night Comedy," with host Eric Peterson, \$10.
San Francisco Comedy College Clubhouse 414 Mason, Ste 705; www.sfcomedycollege.com. Fri, 6pm "SFCC New Faces," free. Fri, 8pm: "The Arsenal," free. Sat, 6pm: "The Petri Dish," free. Sat, 8pm: "The Stand-Up Project," free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:
Wednesday: Canvas Gallery 1200 Ninth Ave, SF; (415) 504-0060, mike@west-coastvideo.net. "Open Mic Talent Showcase," 7:30pm. Free. Magnet 4122 18th St, SF; www.magnetsf.org. "Smack Dab," open mic hosted by Kirk Read and Larry-Bob Roberts with featured reader NaR, 8pm, free. Il Piccolo Caffè 1219 Broadway, SF; (650) 631-5732. "Saturday Poets Reading Series," 7pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CA1 Street Arts Workshop," open mic, 9:30pm, free. EastSide Arts Alliance 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. Canvas Gallery 1200 Ninth Ave, SF; www.magnetsf.org. Christopher Hedge and the Magnetic Poets read, 8pm-midnight, free. Dalva 3121 16th St, SF; (415) 290-5048. "Poetry Mission Thursdays," open mic hosted by Elz with featured reader Kirya Traber, 7-9pm, free. Mediterranean Cafe 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Carol Hochberg and Jonathan Callard, 7pm, free.
Monday: Purple Onion 140 Columbus; 217-8400, www.caffemacaroni.com. "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, \$5.
Tuesday: Black Repertory Group Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5. Club Deluxe 1511 Haight, SF; www.thewordparty.com. "Poetry and Jazz Tuesdays," open mic hosted by Jennifer, Ingrid, and Daniel, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chiu, Sabrina Crawford, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Rachel Odes, Lynn Rapoport, and Chuck Stephens. The film intern is Ihsan Amanatullah. For showtimes see *Rep Clock*, page 79, and *Movie Clock*, page 80. For complete film listings, see www.sfbg.com.

Opening

Breakfast on Pluto Director Neil Jordan and novelist Patrick McCabe last teamed up on a film — 1997's *The Butcher Boy* — so macabre, delicate, and brilliantly handled that their new collaboration seems almost doomed to disappoint by comparison. Taken strictly on its own terms, however — well, *Breakfast on Pluto* is still a disappointment, if a diverting one. Gillian Murphy plays the adult Patrick, a.k.a. Kitten, a fluttery, flamboyant foundingling who begins crossdressing at an early age, undaunted by near-universal disapproval. (When his adoptive mother shrills "I'll parade you up and down the street in your shame!", ever-precocious Kitten mews "Promise?") While eternally searching for his real mother, Kitten experiences love, platonic and otherwise, with men including glam rocker Billy Rock (Gavin Fray), kindly boozebag Uncle Bulgaria (Brendan Gleeson), magician Bertie (Stephen Rea), and Father Bernard (Liam Neeson), the priest who just might be the secret "da" of our hero(-ine). Stringing together a slightly surreal series of episodes that encompass IRA violence, prostitution, and employment as a theme-park furry, this is the kind of picaresque narrative that seldom translates well from literature to the screen. And indeed, the transplant never quite takes, largely because Kitten — as written and duly played — is an eccentric yet utterly passive observer whose emotions run not skin-deep but makeup-deep. The result is offbeat, but a tad too twee and never very involving. (2.09) Empire, Lumiere. (Harvey)
Casanova See Movie Clock. (1.48) Metreon.
Chopper by the Dozen 2 Steve Martin and brood return; this time, it's for a vacation showdown with a similarly enormous family headed by Eugene Levy. (1.39) Century 20, Century Plaza, Empire, Shattuck.
Fun With Dick and Jane With the hindsight the post dot-com era affords, it's downright

satisfying to watch megacorporation Globo-dyne go down in Enron-inspired flames. It feels like hapless vice president Dick Harper (Jim Carrey) deserves to crash and burn, because he commits the sin of believing the corporate myth and his blunderbuss southern boss (Alec Baldwin). Now his punishment is literally racing other suits to the only job interview in town. As Dick and Jane (Téa Leoni) sink into white-collar poverty (they're stuck in their depreciating suburban house because selling it would put them in debt), they fail at menial jobs (an exceedingly tasteless sequence plays illegal day labor for laughs), laced mochas and crime it is, then. Leoni is a match for Carrey onscreen, and he manages to restrain his spastic antics to two scenes, which are presumably the studio's money shots. *Fun With Dick and Jane* works much better toward the beginning, when the duo are just a caricature of empty suburban life. As soon as they turn into real people with morals, the film becomes a snoozer. (1.25) Century 20, Century Plaza, Empire, Presidio, Shattuck. (Koh)
► **Mrs. Henderson Presents** Anglophiles, vaudeville aficionados, and admirers of sassy old ladies everywhere, rejoice: The gods of cinema have brought you a holiday gift. Based on the true story of an uppity, eccentric, wealthy widow who reopened a dilapidated theater in the late 1930s and turned London's West End on its head, Stephen Frears' *Mrs. Henderson Presents* is a refreshing break from the schmaltzy Christmas flicks and last-minute Oscar wannabes that typically plague movie theaters this time of year. Shining star Dame Judi Dench is phenomenal as Mrs. Henderson — mixing razor-sharp wit, humor, stubborn upper-class arrogance, sensuality, and delicious impropriety into a quirky, laughable, lovable, and thoroughly human portrait of a woman audiences will feel they truly know. It's always a treat to see a leading role written for an actress in her golden years that isn't a woman dying of can-

cer or Alzheimer's. And in case anyone is wondering, Dench, like Mrs. Henderson, may be getting older, but she's still very much alive and kicking. (1.42) Clay. (Crawford)
Munich It's already been a very good year for Steven Spielberg — despite the best efforts of TomKat, *War of the Worlds* triumphed. But there's no alien storyline to provide any sort of allegory in *Munich*; here, the message is as up-front as it is mixed. *Munich* begins as terrorists take the Israeli team hostage at the 1972 Munich Olympics, and the ensuing massacre unfolds via increasingly horrifying flashbacks. The film's main story follows the "officially unofficial" Mossad agents (including Eric Bana as their leader) assigned to hunt down the Palestinians they hold responsible for the tragedy. For a time, the job runs smoothly. The *Ocean's* 11-ish motley crew (the old guy, the nervous guy, the sharp dresser, etc.) plots creative executions that unfold with intense suspense, largely due to the technological limitations of the 1970s (compare, say, *Munich's* fly telephone bomb to the 21st-century hit carried out at Syria's climax). While we're meant to identify with the Israeli characters, Spielberg is careful to show the Palestinian side, most notably through a minor character who gets to deliver a heartfelt speech about how "home is everything." Usually a dedicated crowd-pleaser, the director is stuck in a situation where he really can't designate good guys and bad guys, lest he end up with an offensive, insensitive film. *Munich's* message is basically this: The cycle of violence is neverending — and it sure makes people feel bad. No news flash, that. (2.40) Century 20. (Eddy)
The Ringier Johnny Knoxville infiltrates the Special Olympics. (1.34) Century 20, Century Plaza, Oaks.
Rumor Has It... Jennifer Aniston stars as a woman who discovers her family may have inspired *The Graduate*; Shirley MacLaine plays the Mrs. Robinson role. (1.37) Century 20, Century Plaza, Oaks.

Continued on page 72

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Opening

From page 71

Transamerica Good things do happen to (some) actors who wait. Felicity Huffman's work in various media was steady but little-noticed until *Desperate Housewives* caused instant celebrity. Her new status no doubt fanned critical-buzz flames around her very solid if unspectacular performance in this fairly solid but decidedly unspectacular indie drama. She plays Bree, formerly Stanley, Osbourne, a pre-op MTF transsexual who's dowdily Marian the Librarian rather than sexily supermodel. On the brink of final surgery, the LA transplant is improbably told by therapist Elizabeth Peña she won't be truly "ready" unless she deals with one remnant of masculine life unknown until just now: Teenage son Toby (Kevin Zegers). Arrested as a prostitute in NYC, he's somehow tracked down Bree as a bail source, unaware that, well, she's his father. They wind up making a coast-to-coast "transformative journey" that's uneven and anecdotal and funny-sad in fairly pat ways. The movie's

earnestness reels off balance in the third act, when its protagonists meet the conservative-Christian parents Bree is estranged from — with Fionnula Flanagan caricaturing the gorgon mother. While Huffman is fine in a role that (especially as cast with a woman) can't help but scream "award bait," *Air Bud* franchise survivor Zegers is equally impressive. Together they anchor a film that, as written and directed by Duncan Tucker, is pleasant and well-intentioned but somewhat pedestrian. (1:43) *Bridge*. (Harvey) **Wolf Creek** See "Ooze and Oz," page 38. (1:39) *Century 20, Century Plaza*.

Ongoing

Aeon Flux (1:33) 1000 *Van Ness, Kabuki*. **The Aristocrats** (1:26) *Roxie*. **Ballets Russes** Dan Geller and Dayna Goldfine's documentary *Ballet Russes* is fabulously entertaining — a great yarn, well spun. Though Geller and Goldfine have made a film on dance before (1988's *Isadora Duncan: Movement from the Soul*), *Russes*'s hook isn't the art form but the people, most of them

very old. The film untangles the complicated strands of Sergei Diaghilev's descendants. When Diaghilev, creator of Diaghilev's Ballets Russes in Monte Carlo, died in 1929, his company died with him. Out of the ashes rose two ensembles: one of them the Ballet Russe de Monte Carlo, the other the Original Ballet Russe. (Just to make things even more confusing, for a while in the '40s there was also a Grand Ballet de Monte Carlo.) Like members of any family with an inheritance, the two companies fiercely competed for dancers, for choreographers, and for audiences. The interviews Geller and Goldfine conducted gave them access to an extraordinary treasure trove of photos, film, programs, and flyers from a period of nonstop traveling by both companies that brought ballet to the hinterlands of America. *Russes*'s greatest pleasure, however, is meeting so many of these dancers, most of them well into their 80s and still full of sparkle and enthusiasm, ready to do it all over again. (1:48) *Albany, Opera Plaza*. (Rita Feliciano) **Brokeback Mountain** *Brokeback Mountain*'s succinct pitch — "the gay cowboy movie" —

may be accurate enough, but it's really too simple a tag to hang on Ang Lee's gorgeous film. Adapted by Larry McMurtry and Diana Ossana from Annie Proulx's short story, *Brokeback* opens in 1963 Wyoming as two men seek a summer's worth of work tending sheep on an isolated mountain. The pair — garrulous Jack Twist (Jake Gyllenhaal) and taciturn Ennis Del Mar (Heath Ledger) — soon settle into a routine revolving around coyotes and campfires. Without much warning, after just a few sidelong glances you might notice just because you're waiting for 'em, the friendship becomes something more — something entirely unfamiliar in the world of conventional westerns. When the summer ends, it seems the romance — which breaks nearly every relationship taboo under Wyoming's big, conservative sky — must too. As *The Notebook*, and *Titanic*, and a baillion other movies and stories (starting with the likes of *Romeo and Juliet*) have taught us, it's much more thrilling and memorable when the happiness of the fated pair is threatened by towering obstacles. Those who'd shun this beautiful movie for its gay content couldn't

be missing out more. If you must stick a label on *Brokeback*, you can call it the year's greatest love story — and hold out hope that in a few months, you'll be able to call it Best Picture. (2:14) *California, Embarcadero, Piedmont*. (Eddy)

Capote Truman Capote's life resists easy summary, so it's appealing that the first Hollywood biopic on the author ignores formula and turns one agonizing chapter of his life into an opportunity for an essay. Though *Capote* is based on the 1988 Gerard Clarke biography, Bennett Miller's film actually has a lot more in common with Janet Malcolm's 1990 *The Journalist and the Murderer* (a relationship the filmmakers also acknowledge). It's not so much a story of Capote (Philip Seymour Hoffman) as the illustration of the question Malcolm so artfully dodged: What, really, do journalists owe their subjects? In this case, what did the glittering Capote owe the two killers who lent him their life stories for his nonfiction "novel"? Hints of the hundred separate movies that could be made from Capote's life emerge in key details: The scarf he rattles like a saber in Kansas's cop HQ calls to mind the family warfare that accompanied his growing up in the '30s and '40s; the bottle of booze he doesn't seem to leave home without foreshadows a grim decline. This film makes a wonderful habit of entering ensemble scenes midsentence, creating a vérité feel without the sea-sickening camera, and it's hard to find fault with the casting: Catherine Keener, gently butch as the conscience of the film, Harper Lee, nails Capote's alter ego and "research assistant," hired for her ability to steward the writer into Holcomb, Kan.'s housewives' hearts. (1:50) *Clay, Embarcadero, Shattuck*. (Gerhard) **Chicken Little** (1:15) *Century 20, Century Plaza*.

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe Considering the strong affections — and dreams of magic and power — that children and adults have invested in C.S. Lewis's *Chronicles of Narnia* series, one wishes the makers of this initial installment had more confidence in their material. The thrill of having that somewhat unimaginable imaginary world visualized — and embodied by charming actors like Georgie Henley, as Lucy Pevensie, and James McAvoy, as the faun Tumnus — remains, though director Andrew Adamson's vision is disappointingly tame concerning this most fanciful of stories. Despite the seduction of the narrative and the veritable menagerie of well-animated unicorns, beavers, tigers, lions, and bears darting gracefully through the film — the film's scope, from the initial scenes of the Pevensie children's drab WWII-era British reality to the sunlit, modestly ecstatic backdrop of Narnia, with its evil White Witch (Tilda Swinton) and talking critters (ably voiced by thespians like Liam Neeson, as the lion Aslan), is somewhat dismayingly conservative. Let's just say Disney and Adamson haven't partaken of the truly deep magic of Buñuel, Svankmajer, or Kubrick — or even Jackson, Jeunet, or Lucas. And how else to explain the blatant cribbing from *Lord of the Rings* and *Star Wars*? All the hand-wringing about the subtextual Christian content aside (which for some reason doesn't glare when treated as just another mythical communiqué to Aslan's army), the tale still enchants. Just silence the rational mind and don't try to reconcile the presence of a wookiee-like creature and Father Christmas in the same film. (2:05) *Century 20, Century Plaza, Kabuki*. (Chun)

The Constant Gardener (2:08) *Eour Star, Oaks*.

Down to the Bone As Irene, *Down to the Bone*'s sad-eyed addict who always seems to be teetering on the edge of a total breakdown, Vera Farmiga is as heartbreaking as she is naturalistic. Remember Jennifer Aniston as *The Good Girl*'s working-class protagonist, a woman whose nowhere life was somehow at odds with the actor's expensively shaped cybrows? There's none of that vanity in Farmiga, who conveys the pain of addiction, and its ever-spiraling outward effects, with minimal dialogue and zero faux-poetic voice-overs. In snowy upstate New York,

Continued on page 74

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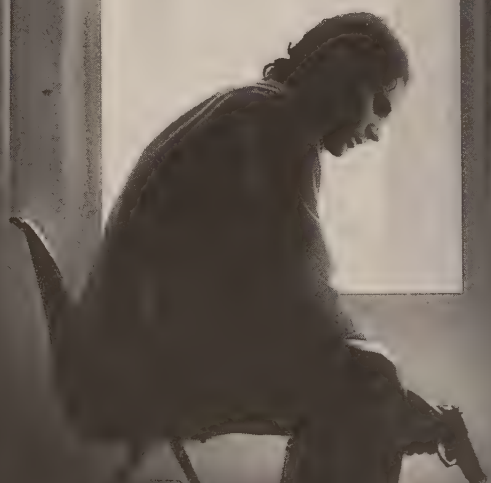
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film listings

Ongoing

From page 76

energetically acted operation — feel kind of unnecessary right about now? For one thing, it's dated. The play's vision of Manhattan, circa 1990, no longer exists. The cast — made up almost entirely of the stars of the 1996 Tony-winning stage production — is also dated, if well-preserved. Had creator Jonathan Larson lived to see *Rent* flourish, it's possible the big-screen version might have been a little different, a little more innovative; as it is, it's an exceptionally faithful interpretation. It doesn't do what *Chicago* did, reimagining and stylizing the source material for the big screen; neither does it offer the excitement of seeing genuine movie stars (the biggest name here is non-original-cast-member Rosario Dawson) singin' and dancin'. However, there's an upside to *Rent* keeping it real, beyond just pleasing "Rent-heads" near and far. Unlike, say, last year's *Phantom of the Opera*, *Rent*'s adherence to the Broadway cast insures that Larson's songs will be interpreted with faithful, I-wuz-there-at-the-beginning passion — making for some genuinely emotional moments. (2:08) 1000 Van Ness, Four Star, Kabuki, Oaks. (Eddy)

• **Sarah Silverman: Jesus Is Magic** Is Sarah Silverman as racist as she is thin? Why do I like Volvic while she loves Fiji? And what would Margaret Cho make of unapologetic Jesus-killer Silverman and her tiff with Guy

Aoki? Perhaps it doesn't matter — Silverman's new movie consistently shoots sharper than Cho's last effort, partly because Cho is reeling off concert films at a frightening rate. To be sure, *Jesus Is Magic* owes a huge mirror-gazing debt to Sandra Bernhard's *Without You I'm Nothing*, though its star may be closer to Dory Previn, partly because her dance with a black audience isn't so smart. Whatever: There are plenty of ROTFLMAO moments here. Faves include her "Can I steal you for a minute?" schtick, Holocaust body count one-liner (and love of "small" Nazis), and just about every parody of piety that she launches. One of the framing devices that pushes this film over the hour mark — a look at show biz competition and vanity, featuring Silverman's sis — is funny. The other — a series of music sequences — is not. But most of the time, Silverman is successful at "getting into the psychology" of an audience, making them laugh and then spanking them for it. (1:12) Opera Plaza, Shattuck, Smith Rafael, (Huston)

• **Shaggy** (1:44) Embarcadero, Lumiere, Shattuck.

• **The Squid and the Whale** 'You'd like Kafka — one of my predecessors,' onetime literary prodigy Bernard (Jeff Daniels) informs eldest son Walt (Jesse Eisenberg), the perfect reflecting-mirror parrot for all Dad's pretensions. It's Park Slope, Brooklyn, 1986. Joan (Laura Linney) has finally realized that being Bernard's wife — his third — is hard labor no one should have to endure in a free socie-

ty. Still, their separation hits 16-year-old Walt and 12-year-old Frank (Owen Kline) hard, with joint custody splitting loyalties as well as the week. Frank wisely chooses Mom as a more reliable port in a storm, while Walt, as usual, seeks shelter 'neath professorial Dad's enormous ego; both kids deal with the home-front crisis in variably alcoholic, masturbatory, and plagiarizing ways. Noah Baumbach (*Mr. Jealousy*) won awards for both writing and directing at the Sundance Film Festival this past January, and his film is X-Acto-knife-sharply observed and acted. Yet one leaves the theater as if leaving a cocktail party where dinner was mistakenly expected. The conversation is brilliant; the hors d'oeuvres are superb. But a slightly dazzled inebriation wears off too soon, leaving the viewer sober and unsated. (1:28) Lumiere, Opera Plaza, Shattuck, Smith Rafael. (Harvey)

• **Syriana** Inspired by Robert Baer's *See No Evil: The True Story of a Ground Squirrel in the CIA's War on Terrorism*, *Syriana* is a genuine political thriller. It's an elaborate fiction very much in the mode of *Traffic*, writer-director Stephen Gaghan's last screenplay, but better, with a more self-effacing directorial style and less distracting star personalities. A paunched-out, credibly weary George Clooney plays CIA agent Bob, who facilitates speedy deaths for inconvenient people in the oil-rich Near East. His promised final assignment before desk-job retirement is to eliminate Prince Nasir (Alexander Siddig), an emir's idealistic heir apparent who dares to give new drilling rights to the highest bidder — a Chinese concern — rather than to a Texas conglomerate. Meanwhile, Washington, DC, attorney Bennett Holiday (Jeffrey Wright) is expected to provide the Justice Department with enough evidence of corruption to punish the Texas corporation for some past dealings — but not enough to disrupt business as usual. American energy analyst Bryan Woodman (Matt Damon) becomes a close ally of the prince after a tragic accident pushes them together. And away down the economic totem pole, abruptly fired young energy-field grunt workers Wasim (Mazhar Munir) and Farooq (Son-nell Dadral) find moral enlightenment and some dangerous ideological zeal under a fundamentalist recruiter's wing. Apart from an occasional overblown speech, *Syriana* is engrossing, intelligent, well acted, and relevant enough to be the thinking lefty's movie of choice this holiday season. (2:06) 1000 Van Ness, Century 20, Century Plaza, Empire, Kabuki, Presidio, Shattuck. (Harvey)

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It also relies on lurching transitions that map Cash's creativity in the most literal way possible. There's no doubting Mangold's reverence for Cash — though, seriously, *everyone* loves Johnny Cash — but thankfully the filmmaker is, at times, able to nudge past hero worship and point out that the man had some gnarly flaws. Cash's legend, especially when packed into the biopic mold, may be a familiar one, but *Walk the Line* still springs a few surprises. The lead actors are outstanding; both Joaquin Phoenix and Reese Witherspoon do their own singing and strumming. With shiny black pompadour lacquered into place, natural born brooder Phoenix eerily mimics Cash's wounded snarl and gravelly voice, while Witherspoon — *Walk the Line*'s stealth weapon — turns in a thoughtful, passionate performance. (2:16) 1000 Van Ness, Century 20, Four Star, Kabuki, Presidio. (Eddy)

Rep picks

Easy Rider See 8 Days a Week, page 46.
 (1:34) Red Vic. ♦



The reason for the season: *Sarah Silverman: Jesus Is Magic* plays at the Smith Rafael Film Center; see Movie Clock for San Francisco showtimes.

Schedules are for **Wed/21 through Tues/27** except where noted. Double features are marked with a *. Director and year are given when available. All times are p.m. unless otherwise specified.

BALBOA 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. \$6-8.50. "Samurai!": Kill! (Okamoto, 1968) Wed-Thurs, 12:45, 4:45, 8:45; Zatoichi on the Road (Ya-

suda, 1963) Wed-Thurs, 1:15, 5:15, 9:15.

BLAKES 2367 Telegraph, Berk; (510) 464-4640, www.verticalpool.com. Free. **The Drivetime** (Alli, 1995) *Tues*, 7. Filmmaker Antero Alli in person.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5.50-8.50. In Cold Blood (Brooks, 1967) Wed-Fri, call for times. "Busby Berkeley Series": Babes on Broad-

way (Berkeley, 1941) *Mon, call for times*; For Me and My Gal (Berkeley, 1942) *Mon, call for times*; Gold Diggers of 1933 (LeRoy, 1933) *Tues, call for times*; Gold Diggers of 1935 (Berkeley, 1935) *Tues, call for times*.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilms.org. \$5.50-9. Naked in Ashes (Fouce, 2005) *call for times*. Sarah Silverman: Jesus Is Magic (Lynch, 2005) *call for times*. The Squid and the Whale (Baumbach, 2005) *call for times*. A Touch of Spice (Boulmetis, 2003) *call for times*.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs., 7*; e-mail for film title and to RSVP.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex" short films *Fri. 8.*

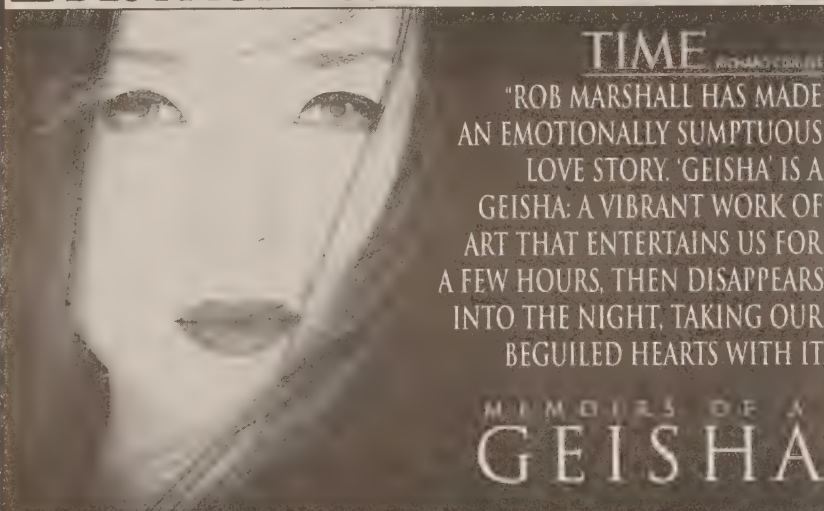
PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. No PFA programs Dec 19-Jan 11.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. **Down By Law** (Jarmusch, 1986) *Wed*, 2, 7:15, 9:30. **MirrorMask** (McKean, 2005) *Thurs-Fri and Mon*, 7:15, 9:25. **Easy Rider** (Hopper, 1969) *Dec 27-28*, 7:15, 9:20 (also *Dec 28*, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-8. *The Aristocrats* (Provenza, 2005) *Wed-Thurs. 9:10. Down to the Bone*

(Granik, 2004) *Wed-Thurs*, 7, 9 (also *Wed*, 2, 4:30). *Naked in Ashes* (Fouce, 2005) *Wed-Thurs*, 7. ♣

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filmmovie clock

Showtimes are for Wed/21 through Tues/27 except where otherwise noted. Double features are marked with a •. See Rep Clock, page 79, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

1000 VAN NESS 1000 Van Ness, 931-9800. Call for times. *Aeon Flux* (Wed-Thurs), *The Chronicles of Narnia* (Wed-Thurs), *The Family Stone* (Wed-Thurs), *Harry Potter and the Goblet of Fire* (Wed-Thurs), *King Kong* (Wed-Thurs), *Just Friends* (Wed-Thurs), *Rent* (Wed-Thurs), *Syriana* (Wed-Thurs), *Walk the Line* (Wed-Thurs).

BALBOA 38th Ave/Balboa, 221-8184, www.balboamovies.com. *The Best of Youth Part 1* Fri, Sun, Tues, noon, 7:30; Sat, Mon, 3:45. *The Best of Youth Part 2* Fri, Sun, Tues, 3:45; Sat, Mon, noon, 7:30. • *Ballet Russes* Wed-Thurs, 2:35, 6:30; and *Ushpizin* Wed-Thurs, 12:50, 4:45, 8:40. • *Zatoichi On the Road* #5 Wed-Thurs, 3, 7; and *Kill!* Wed-Thurs, 12:45, 4:45, 8:45.

BRIDGE Geary/Blake, 267-4893, 777-FILM, #025. *Pride and Prejudice* Wed-Thurs, 1, 4, 7, 9:45. *Transamerica* (starts Fri) 11:15a, 1:45, 4:15, 7, 9:40 (no show Sat).

CENTURY 20 Junipero Serra at John Daly Blvd, Daly City, (650) 994-7469. Call for times. *Cheaper by the Dozen 2* (starts Wed), *Chicken Little*, *Chronicles of Narnia*, *The Family*

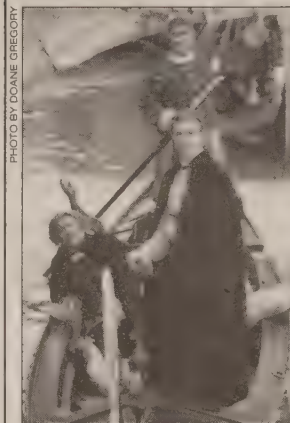
Stone, *Fun with Dick and Jane* (starts Wed), *Harry Potter and the Goblet of Fire*, *King Kong*, *Memoirs of a Geisha* (starts Fri), *Munich* (starts Fri), *The Producers* (starts Sun), *Rent* (Wed-Thurs), *The Ringer* (starts Fri), *Rumor Has It...* (starts Sun), *Syriana*, *Walk the Line*, *Wolf Creek* (starts Sun); *Yours, Mine and Ours*.

CENTURY PLAZA South San Francisco, Noor off El Camino, (650) 742-9200. Call for times. *Cheaper by the Dozen 2* (starts Wed), *Chicken Little*, *Chronicles of Narnia*, *The Family Stone* (starts Fri), *Fun with Dick and Jane* (starts Wed), *King Kong*, *The Ringer* (starts Fri), *Rumor Has It...* (starts Sun), *Syriana* (starts Fri), *Wolf Creek* (starts Sun).

CLAY Fillmore/Clay, 267-4893, 777-FILM, #096. *Capote* Wed-Sat, 4:15, 7, 9:40 (no 9:40 show Sat; also Fri-Sat, 1:30). *Mrs. Henderson Presents* (starts Sun) 11a, 1:30, 4:15, 7, 9:40.

EMBARCADERO CENTER CINEMA 1 Embarcadero Center, promenade level, 267-4893, 777-FILM, #154. *Brokeback Mountain* noon, 1, 2, 3, 4, 5:30, 7, 7:30, 8:30, 10 (no show Sat), 10:30 (no show Sat; also Fri, 11:30). *Capote* Sun-Tues, 1:20, 4:20, 7:10, 9:50. *Good Night, and Good Luck* 12:10, 2:20, 4:40, 7:15, 9:30 (no show Sat). *Shoggori* Wed-Sat, 1:30, 4:30, 7:20, 9:50 (no show Sat).

EMPIRE West Portal/Vicente, 661-2539. Call for times. *Breakfast on Pluto* (starts Fri), *Cheaper by the Dozen 2* (starts Wed), *Fun with Dick and Jane* (starts Wed), *Memoirs of a Geisha* (starts Fri), *Syriana*.



Mountain man: *Casanova* ain't the 2005 movie that's gonna earn star Heath Ledger (right) an Oscar nomination.

crude than clever, more pandering than pleasing (unless you're really easy — uh, did you like *Chocolat*?). It gracelessly lifts ideas whole not just from *Shakespeare in Love*, but from actual Shakespeare. A big however: *Casanova* just might be the prettiest movie of the year. Its 18th-century Venice is so gorgeous in costume (Jenny Beavan), production design (David Gropman), and photography (Oliver Stapleton) that sensory pleasure almost trumps tedium. I said *almost*. (Dennis Harvey)

'Casanova'

Romance is blah

For those who lament that, after *Lords of Dogtown* and *Brokeback Mountain*, Heath Ledger can no longer be looked upon as just another pretty face — fear not, he still can. Delivering the lightweight performance one might have expected from the star of *A Knight's Tale* — if nothing since — he's merely decorative as the centerpiece of this bonbon. Directed by Lasse Hallström (likewise reverting to the level of *Chocolat* rather than *What's Eating Gilbert Grape* or *The Cider House Rules*), *Casanova* is the kind of strenuously farcical "romp" that frisks and preens about like an ox under the delusion that it's a show pony. As history's most notorious womanizer, a smirking Ledger hardly seems to have a drop of real licentiousness in him — but then the heavily contrived script by Jeffrey Hatcher (of the identically imitative, faux-witty *Stage Beauty*) and Kimberly Simi is rigged so he almost immediately wants to reform, for love of a spunky little wouldn't-you-know-it protofeminist (dull Sienna Miller). Unfortunately, (a) she despises his kind, (b) she's already betrothed to a rich fatso (Oliver Platt, getting some laughs), and (c) *Casanova* has already proposed to the nearest virgin in order to save himself from being executed as a heretic and fornicator by (d) the Inquisition, represented by a Jeremy Irons so monumentally arch he might be channeling Rosalind Russell. Thus ensue mistaken and false identities, cross-dressing, comedic torture, gratuitous pratfalls, the least suspenseful near-hanging in screen history, and a really stupid final burst of *Pirates of the Caribbean*-style action. Even if you can choke down the colossal suspensions of disbelief required, this is a film more

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FOUR STAR Clement/23rd Ave, 666-3488. The Constant Gardener Fri-Tues, 2:35, 7. A History of Violence Wed-Thurs, 1:30, 6; Fri-Tues, 12:40, 5:05, 9:30. Rent Wed-Thurs, 3:25, 8; Fri-Tues, 12:20, 5. Walk the Line Wed-Thurs, 1:40, 5:15, 7:55; Fri-Tues, 2:40, 7:20, 9:40.

GALAXY Sutter/Van Ness, 474-2835. Call for shows and times.

KABUKI 8 Post/Fillmore, 931-9800. Call for times. *Aeon Flux* (Wed-Thurs), *Chronicles of Narnia* (Wed-Thurs), *The Family Stone* (Wed-Thurs), *Harry Potter and the Goblet of Fire* (Wed-Thurs), *King Kong* (Wed-Thurs), *Rent* (Wed-Thurs), *Syriana* (Wed-Thurs), *Walk the Line* (Wed-Thurs).

LUMIERE California/Polk, 267-4893, 777-FILM, #097. *Breakfast on Pluto* (starts Fri) 1, 3:45, 7, 10 (no show Sat). One... the Movie Wed-Thurs, 5:15, 7:15, 9:35. *Pride and Prejudice* Fri-Tues, 1:15, 4, 6:45, 9:25 (no show Sat). *Sarah Silverman: Jesus Is Magic* Wed-Thurs, 5:30, 7:30, 9:25. *Shoggori* Sun-Tues, 1:30, 4:15, 7:10, 9:45. *The Squid and the Whale* Wed-Thurs, 5, 7, 9:15; Fri-Sat, 1:30, 4:15, 7:10, 9:45 (no show Sat).

METREON Fourth St/Mission, 1-800-PAN-DANGO #705. Call for shows and times.

METRO Union/Webster, 931-1685. Call for Fri-Tues shows and times. *Rent* Wed-Thurs, 1, 4, 7, 10.

OPERA PLAZA Van Ness/Golden Gate, 267-4893, 777-FILM, #028. *Ballet Russes* 1:15, 4, 6:45, 9:20 (no show Sat). *The Dying Gaul* Wed-Thurs, 2, 4:45, 7:30, 9:50; Fri-Sat, 1:45, 4:30, 7:15, 9:40 (no show Sat); Sun-Tues, 1:30, 4:15, 7, 9:30. *Going Shopping* Wed-Thurs, 1:45, 4:30, 7:15, 9:40. *Pulse* Wed-Sat, 1:30, 4:15, 7, 9:30 (no show Sat). *Sarah Silverman: Jesus Is Magic* Fri-Tues, 2, 4:45, 7:30, 9:50 (no show Sat). *The Squid and the Whale* Sun-Tues, 1:45, 4:30, 7:15, 9:40.

PRESIDIO 2340 Chestnut, 776-2388. The Family Stone 1:50, 4:30, 6:50, 9:20. *Fun with Dick and Jane* (starts Wed) 1:30, 3:30, 5:30, 7:30, 9. *The Producers* (starts Sun) 1:45, 4:25, 7:10, 9:45. *Syriana* 2, 4:40, 7:20, 10. *Walk the Line* Wed-Thurs, 1:45, 4:25, 7:10, 9:20.

STONESTOWN 19th Ave/Winston, 221-8182. Call for Fri-Tues shows and times. *Brokeback Mountain* Wed-Thurs, 1, 2, 4, 5, 7, 8, 10.

VOGUE Sacramento/Presidio, 221-8183. *Harry Potter and the Goblet of Fire* Wed-Thurs, 1:30, 5, 8:30.

Oakland

GRAND LAKE 3200 Grand, Oakland, (510) 452-3556. *Chronicles of Narnia* 11:30a, 3, 6:30, 9:30. *Harry Potter and the Goblet of Fire* Wed-Sat, 11:40a, 2:45, 6, 9:15; Sun-Tues, 12:15. *King Kong* noon, 4, 8. *Rumor Has It...* (starts Sun) 11:20a, 1:30, 3:45, 6, 8:15, 10:15. *Syriana* 3:30, 7, 9:45 (also Wed-Sat, 12:30).

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakland, (510) 433-1320. Call for shows and times.

PARKWAY 1834 Park, Oakland, (510) 814-2400. *Good Night, and Good Luck* Thurs, Mon, 7; Fri, Tues, 6:30; Sat, 6. *The Ice Harvest* Thurs, 9:45. *Kiss Kiss Bang Bang* Wed-Thurs, 9:15 (also Wed, 9:45). *The Nightmare Before Christmas* Thurs, 9:15. *Rent* Wed-Thurs, 6:30; Fri-Sat, Tues, 7; Mon, 9:15 (also Wed, 7). *Sarah Silverman: Jesus Is Magic* Fri-Sat, Mon-Tues, 9:45 (also Sat, 3:30). *Walk the Line* Fri, 9:15; Sat, 9; Mon, 6:15; Tues, 9:15 (also Sat, 3:15).

PIEDMONT Piedmont/41st St, Oakland, (510) 843-3456, 777-FILM, #020. Call for Sun-Tues shows and times. *Brokeback Mountain* 11:30a, 1, 2:30, 4, 7, 8:30, 10 (no show Sat; also Fri, 11:30). *Pride and Prejudice* 12:45, 3:45, 6:45, 9:30 (no show Sat).

Berkeley area

ACT I AND II Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Call for Sun-Tues shows and times. *Breakfast on Pluto* (starts Fri) 1:30, 4:15, 7, 9:45. One... the Movie Wed-Thurs, 7:15, 9:15; Fri-Sat, 2, 4:30. *Pulse* Wed-Thurs, 7, 9:30. *Sarah Silverman: Jesus Is Magic* (starts Fri) 7:15, 9:30 (no show Sat).

ALBANY 1115 Solano, Albany, (510) 843-3456, 777-FILM, #013. Call for Sun-Tues shows and times. *Ballet Russes* 4, 6:45, 9:25 (no show Sat; also Fri-Sun, 1:30). *Good Night, and Good Luck* 4:30, 7:15, 9:35 (no show Sat; also Fri-Sun, 2).

AMC BAY STREET 16 5614 Shellmound, Emeryville, (510) 457-4262. Call for shows and times.

CALIFORNIA Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. Call for Sun-Tues shows and times. *Brokeback Mountain* noon, 12:30, 1, 3, 4:30, 5, 7, 7:30, 8:30 (no show Sat), 10 (no show Sat), 10:30 (no show Sat; also Fri, 11:30).

ELMWOOD 2966 College, Berk. (510) 649-

0530. *Aeon Flux* Wed-Thurs, 4:15, 8:30. *The Aristocats* Wed-Thurs, 6:25; Fri-Tues, 7:20. 9:10. *Bee Season* Wed-Thurs, 6:15. *Harry Potter and the Goblet of Fire* Fri-Tues, 5:50 (also Sat-Tues, 12:45). *Jarhead* Wed-Thurs, 4:40, 9:25. *Just Friends* Fri-Tues, 9 (also Sat-Tues, 3:20). *Kiss Kiss Bang Bang* Wed-Thurs, 4:20, 8:15; Fri-Tues, 9:05 (also Sat-Tues, 4:50; also Sun-Tues, 12:15). *North Country* Wed-Thurs, 7. *Rent* Sun-Tues, 12:15, 3, 5:45, 8:30. *Walk the Line* Fri-Tues, 6:45 (also Sat-Tues, 2:15).

EMERY BAY 6330 Christie, Emeryville, (510) 420-0107. Call for shows and times.

OAKS 1875 Solano, Berk. (510) 526-1836. *Cheaper by the Dozen 2* (starts Wed) Wed-Thurs, 11:45, 2:10, 4:40, 7:10 (also Wed-Fri, 9:30). *The Constant Gardener* Wed-Sat, 3:40, 6:30. *Rent* Wed-Sat, 3:40, 6:30. *The Ringer* (starts Fri) Fri-Sat, noon, 2:20, 4:50, 7:20 (also Fri, 9:45); Sun-Tues, 11:45a, 2:10, 4:40, 7:10, 9:35. *Rumor Has It...* (starts Sun) noon, 2:20, 4:50, 7:20, 9:45.

ORINDA 4 Orinda Theater Square, Orinda, (510) 254-9060. *Harry Potter and the Goblet of Fire* 12:15 (also Wed-Thurs, 3:45, 7:30). *King Kong* noon, 4, 7:45. *Memoirs of a Geisha* Fri-Tues, 12:30, 3:30, 6:45, 9:45. *Syriana* Wed-Thurs, 12:30, 3:30, 7, 9:45; Fri-Tues, 3:45, 6:30, 9:15.

SHATTUCK CINEMAS 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. Call for Sun-Tues shows and times. *Capote* 1:15, 4:10, 6:45, 9:25 (no show Sat). *Cheaper by the Dozen 2* (starts Wed) 12:05, 2:20, 4:40, 6:50, 9:35 (no show Sat). *Fun with Dick and Jane* (starts Wed) 12:15, 1, 2:35, 3:20, 4:55, 5:40, 7:15, 8, 9:30 (no show Sat), 10:10 (no show Sat). *Munich* (starts Fri) 12:30, 1:30, 3:50, 7:30, 8, 8:20 (no show Sat). *Pride and Prejudice* 12:45, 3:45, 6:45, 9:45 (no show Sat). *Sarah Silverman: Jesus Is Magic* Wed-Thurs, 1:40, 3:30, 5:20, 7:30, 9:20. *Shoggori* 1:50, 4:30, 7:25, 9:55 (no show Sat). *The Squid and the Whale* 12:55, 3:05, 5:05, 7:15, 10 (no show Sat). *Syriana* 12:50, 4, 7, 9:50 (no show Sat; also Wed-Thurs, 2, 5, 8:15).

UA BERKELEY 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. *Chronicles of Narnia* Wed-Thurs, 12:30, 1, 3:45, 4:15, 7, 7:30, 10:15, 10:45. *The Family Stone* Wed-Thurs, 11:30a, 2, 4:40, 7:20, 10. *Harry Potter and the Goblet of Fire* Wed-Thurs, 11:50a, 3:20, 6:50, 10:20. *King Kong* Wed-Thurs, 11a, noon, 3, 4, 7, 8, 11. *Walk the Line* Wed-Thurs, 12:10, 3:30, 7:10, 10:30. ♦

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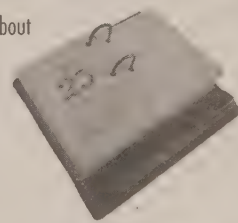
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being there by beth kohn

In ruins

If a pyramid soars in the rainforest but no one ever sees it, does it really exist? Although they're a thundering archaeological marvel, the ruins of Calakmul are probably the largest, most breathtaking Mayan site you've never heard of. And you're not alone. Well, unless you set foot in the wilds of this rarely visited Mexican preserve, which you're almost certain to experience all by yourself. Bursting through centuries of claustrophobic, overgrown foliage, the haunting peaks of two pyramids emerge from endless green canopy. The only sounds: the unidentifiable chirps and cries of unseen animals.

When travelers speak of the Yucatán Peninsula, they're usually referring to the beachy resort towns — Cancún, Playa del Carmen — of Quintana Roo. The state of Campeche, where Calakmul lies nestled in the 1.8-million-acre Calakmul Biosphere Reserve, tends to get overshadowed, like a Yucatecan Cinderella. But in the Río Bec jungle region bordering Guatemala, there are more than enough Mayan ruins — Becán, Chicanná, Xpujil, Balamkú, and Hormiguero, among others — to fill your dance card with a week's worth of temple climbing and wildlife watching. And Calakmul is the area's crown jewel — though it offers no laser light shows

or hyped package tours like Chichén Itzá. Because of its relatively late discovery and remote location, the site is deliciously untamed, with overgrown trees shooting up from towering temples and unusual animals and insects coursing through uncleared jungle.

Before Calakmul was (re)discovered in 1931, archeologists had been scratching their heads over the identity of a place known as the Snake Kingdom. Predating graffiti taggers by centuries, Calakmul's glyph name (a snake) had been found all over the Mayan world, alerting Mayanists to the existence of a kingdom that rivaled Guatemala's Tikal. At its peak of influence, between 500 and 695 AD, Calakmul was the capital of a sprawling 30-square-mile city-state, and from the top of Calakmul's Structure II, the tallest Mayan pyramid in Mexico, that prominence is palpable. A bird's-eye view of unobstructed woodland sweeps for miles, broken only by the white mounds of huge temples erupting over the treetops. Gazing down from this lofty limestone skyscraper, its rulers must have felt truly omnipotent.

Calakmul is a half-buried treasure slowly being unearthed. The whine of a generator anywhere else might be considered annoying, but here it means pay dirt: live excavation sites. With more than 6,000 mapped structures, the place is an archeologist's Disneyland. Throughout the grounds, scores of low green hills are actually the shrouds of enig-

matic stone mounds. And in 1999 archeologists probing inside the main pyramid discovered an intact plaza with incredibly preserved stucco friezes and buildings dating from 300 to 400 BC — now tantalizingly close to its public debut.

Presumably concerned that visitors might be dazzled to distraction by the combination of wildlife and rough-cut Petén architecture, the proprietors have placed a sign at the entrance warning people to stay on the paths or risk getting hopelessly lost. When I saw a wave of tiny black ants suddenly swarm a sizeable lime-green caterpillar, I imagined the gruesome fate of careless wanderers. A column of beefy leaf-cutter ants marched across the stone trail before me, transporting rough chunks of shrubbery many times their size, and I respectfully stepped aside. An artist's palette of living color, fist-sized blue morpho butterflies waited on the breeze; ocellated turkeys with splendid peacock plumage foraged on the main plaza between scarred *chicle*, or chewing-gum trees. I kept my eyes and ears open for dangling spider monkeys, thinking I might be in luck when I heard a raucous *chachalaca* bird crashing through the ceiba trees.

With such natural and architectural splendor to offer, why is Calakmul such a solitary place? Location, location, location. With no major cities nearby, it's an hour's drive from the closest highway on a narrow, rambling lane buffered by high brush. Up until 10 years ago, the 40-mile road was an un-

Trip planner

Getting there There's no easy public transportation to Calakmul (\$4 admission, paid at turnoff toll-gate). You can drive or organize a day or overnight tour from the city of Campeche. Aeroméxico (www.aeromexico.com) has three daily flights from Mexico City to Campeche's small, modern airport. For more information, contact the Campeche state tourist office (www.campechetravel.com). For more information about the biosphere reserve, go to www.calakmul.org.

Staying there At the Calakmul turnoff, Puerta Calakmul Hotel (www.puertacalakmul.com.mx) has rooms from \$90, plus a pool. Closer to Chicanná and Becán, Río Bec Dreams (www.riobecdreams.com) has "jungalow" cabins for \$40 and cabanas for \$80.

paved track — bumpy during the dry season, an impassable trough of muck when it rained. Even now, the ruins are a good five hours from the state capital, so no one stumbles here by chance. Finding your own private kingdom, you may want to keep the secret too. ❖

Beth Kohn is a klutzy freelance writer who clings to ropes when descending pyramids. E-mail her at fiercesf@igc.org. Next up: Chiapas.

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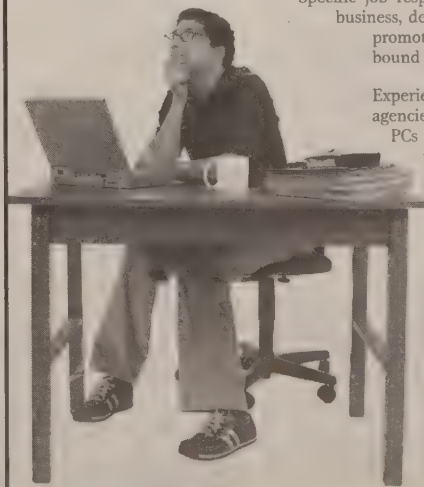
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\$800, Lower Nob Hill, studio, city views, clean bldg, avail 2/7/05, not pets, street parking only, call Ray at 415-775-5198 or 415-693-0661, more info at: metrorent.com/429112

\$1700, Glen Park - 2 br/1 ba, Contemporary Apartment, avail Now. Balcony. No pets allowed, Private Parking Space, call Paul at (415) 566-4913, more info at: metrorent.com/429133

\$3000, Lower Pacific Heights - 3 br/1 ba, Victorian Flat, avail Now. Patio, No pets allowed, Garaged parking, call Ann or at (510) 524-5546, more info at: metrorent.com/428989

\$3100, Rockridge - 3 br/1.5 ba, Craftsman House, avail 2/1/06. Yard/Patio, No pets allowed, Off-street parking, call Perry at (510) 813-3799, more info at: metrorent.com/429045

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GUARDIAN

SF BAY GUARDIAN'S FREE MUSIC CONTEST

Q. IN AN EARNEST ATTEMPT TO RECORD A CD BASED ON EVERY STATE IN THE UNION. HOW MANY MORE CDS DOES SUFJAN STEVENS HAVE TO RECORD?

Entry Deadline 6pm Tuesday, January 3rd.
Winner will be notified January 4th.

Please email answer, name, address and phone # to: vincent@sfbg.com to enter to win a \$25.00 gift certificate to a local record store.

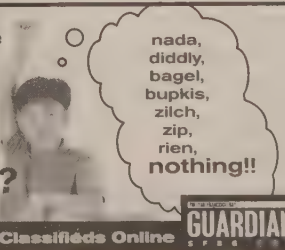
The rules - 1 winner per month. Subject Line must read: MUSIC CONTEST. Emailed entries only. Random drawing held the first week of every month.

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ANNOUNCEMENTS

Diversity in Journalism: The Academy for Alternative Journalism, established by papers like this to promote diversity in the alternative press, seeks talented journalists and students (college seniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism. The eight-week program (June 18 - August 13, 2006) aims to recruit talented candidates from diverse backgrounds and train them in magazine-style feature writing. Ten participants will be chosen and paid \$3,000 plus housing and travel allowances. For information and a downloadable application visit the Web site at <http://www.altjournalism.org>. You may also email us at altacademy@northwestern.edu. Applications must be postmarked by February 10, 2006. Northwestern University is an equal opportunity educator and employer. (AAN CAN)

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0290022-00 The following person is doing business as JPS Marketing, 1851 Fulton Street #4 San Francisco, CA 94117; John Paul Skovgaard, 1851 Fulton Street #4 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/28/05. Signed John Skovgaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas on November 28, 2005. November 30, December 7, 14, 21, 2005. L#400904

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0289964-00 The following person is doing business as BULLYING BOSS-ES, 914 Wisconsin Street, #3, San Francisco, CA 94107; Robert Mueller, 914 Wisconsin Street, #3, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/22/05. Signed Robert Mueller. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on November 22, 2005. November 30, December 7, 14, 21, 2005. L#400903

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0290073-00 The following person is doing business as TRUFFA CATERING, 5235 Diamond Heights Blvd. #124, San Francisco, CA 94131; Jean Truffa, 5235 Diamond Heights Blvd. #124, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jean Truffa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on November 30, 2005. December 7, 14, 21, 28 2005. L#401001. B>

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0290078-00 The following person is doing business as APEX ELECTRIC, 2135 16th Ave., San Francisco, CA 94116; John Paul Cannon, 2135 16th Ave., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/14/05. Signed John Paul Cannon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on November 30, 2005. December 7, 14, 21, 28 2005. L#401003. B>

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0290100-00 The following person is doing business as PASSION BLUSH, 1094 Revere Ave. Apt. 53, San Francisco, CA 94124; Bedrock Inc. (Delaware), 1094 Revere Ave. Apt. 53, San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/20/05. Signed Petra Zerhoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on November 30, 2005. December 14, 21, 28 2005. January 4, 2006. L#401102. B>

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0289988-00 The following person is doing business as MIRANDA CROQUINE, 485 14th Street, San Francisco, CA 94103; Miranda C. Burns, 485 14th Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/23/05. Signed Miranda C. Burns. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on November 23, 2005. December 14, 21, 28 2005, January 4, 2006. L#401104. B>

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A0290380-00 The following person is doing business as BEST IN THE BAY, 828 Holloway San Francisco, CA 94112; Shauna M. Thomas, 265 Piedmont, Pacifica, CA 94044. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/05. Signed Shauna M. Thomas. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on December 14, 2005. December 21, 28 2005, January 4, 11, 2006. L#401208. B>

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: KOMIYAMA MIEKO. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3245 Clement St., San Francisco, CA 94121. Type of license Applied for: 41 - ON SALE GENERAL BEER AND WINE-EATING PLACE. Dated: December 7, 2005. December 21, 2005. L#401201

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: MATSUSHIMA HIOTO. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 22 Peace Plaza Unit 505, San Francisco, CA 94115. Type of license Applied for: 41 - ON SALE GENERAL BEER AND WINE-EATING PLACE. Dated: December 16, 2005. December 21, 2005. L#401202

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: C & C ENTERTAINMENT WORLDWIDE INC. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 424 Haight St., San Francisco, CA 94117. Type of license Applied for: 48 - ON SALE GENERAL PUBLIC PREMISES. Dated: December 12, 2005. December 21, 2005. L#401203

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: ANDRE BOUDIN BAKERIES INC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2890 Taylor St., San Francisco, CA 94133. Type of license Applied for: 41 - ON SALE GENERAL BEER AND WINE-EATING PLACE. Dated: December 13, 2005. December 21, 2005. L#401204

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: ANDRE BOUDIN BAKERIES INC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 619 Market St., San Francisco, CA 94105. Type of license Applied for: 41 - ON SALE GENERAL BEER AND WINE-EATING PLACE. Dated: December 13, 2005. December 21, 2005. L#401205

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: ANDRE BOUDIN BAKERIES INC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 39 SP Q 5, San Francisco, CA 94133. Type of license Applied for: 41 - ON SALE GENERAL BEER AND WINE-EATING PLACE. Dated: December 13, 2005. December 21, 2005. L#401206

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: ANDRE BOUDIN BAKERIES INC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 158-160 Jefferson St., San Francisco, CA 94133. Type of license Applied for: Type 47 - ON SALE GENERAL EATING PLACE. Type 68 - PORTABLE BAR. Dated: December 13, 2005. December 21, 2005. L#401207

ORDER TO SHOW CAUSE FOR CHANGE OF NAME ENDORSED FILED San Francisco County Superior Court, November 23, 2005 by Gordon Park-LJ, Clerk. CASE NUMBER: CNC-05-542554 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, room 103, San Francisco, CA 94102. PETITIONS OF ELIZABETH FRANCES DOERR, ARTHUR TIMOTHY WELLS for Change of name. TO ALL INTERESTED PERSONS: ELIZABETH FRANCES DOERR, ARTHUR TIMOTHY WELLS filed a petition with this court for a decree changing names as follows: present names MILAGROS CERENA WELLS DOERR to proposed names MILAGROS SERENA CONSILIA LOZA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: 1/31/06 Time: 9:00 AM room-218. Dated November 23, 2005 by Robert L. Dondoro, Presiding Judge. November 30, December 7, 14, 21 2005. L#400902

ORDER TO SHOW CAUSE FOR CHANGE OF NAME ENDORSED FILED San Francisco County Superior Court, December 6, 2005 by Gordon Park-LJ, Clerk. CASE NUMBER: CNC-05-542580 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, room 103, San Francisco, CA 94102. PETITIONS OF SANELA KAPIC for Change of name. TO ALL INTERESTED PERSONS: SANELA KAPIC filed a petition with this court for a decree changing names as follows: present names SANELA KAPIC to proposed names NOELLE KAPIC. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: 2/9/06 Time: 9:00 AM room-218. Dated December 6, 2005 by Robert L. Dondoro, Presiding Judge. December 14, 21, 28 2005, January 4, 2006. L#401103

SUMMONS (CITATION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) MARTA ELENA ROBERTS, CHRYSTAL COCKERMILL and DOES One Through Twenty, inclusive, YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): OREGON MUTUAL INSURANCE COMPANY. CASE NUMBER RS-05-2467. YOU have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Court Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of the court is: (E) nombre y direccion de la corte es: CONTRA COSTA SUPERIOR COURT, 100 37TH St., Richmond, CA 94805. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (E) nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es: Michael Audley, Esq. #131700, AUDLEY & AUDLEY 80 El Camino Real, Berkeley, CA 94705. (510) 548-4740. DATE (Fecha) October 20, 2005. Dated by D. Pritchard. Publishing dates: November 30, December 7, 14, 21, 2005. L#400901

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STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: APEX ELECTRIC Located at: 2135 16th Ave., San Francisco, CA. The fictitious business name referred to above was filed in the County of San Francisco under File# 273379-00 on: 02/02/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): JOHN CANNON, 2135 16th Ave., San Francisco, CA 94116; SCOTT ROSENBERG, 336 Tanager Way, Livermore, CA 94118. This business was conducted by General Partnership. Signed JOHN PAUL CANNON, Owner, Dated: November 30, 2005, by M. Lucas Rebston, Deputy County Clerk. December 7, 14, 21, 28 2005. L#401002

GUARDIAN

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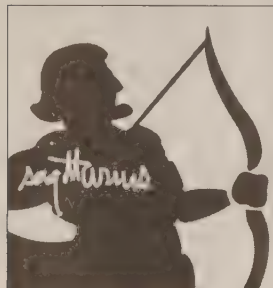
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Dec. 21-27

Aries (March 21-April 19)

There's always a good reason to get wasted, Aries. And this week threatens to put you in close proximity with people you love and want to party with as well as people you loathe and would like to drink to forget. Noble urges, both of them, but we'd be irresponsible psychics if we didn't prescribe moderation on all fronts for you, dearie.

Taurus (April 20-May 20)

Treat yourself like a delicate flower this

week, Taurus. It might be a stupid time to give such advice, but all the more reason to give it: The coming days could be a whirlwind, and it's up to you not to over-tax yourself. Stay checked in with your needs and you might even have a good time.

Gemini (May 21-June 21)

We know you hate when we remind you that you have emotions, Gemini, but if you stayed in touch with them, we wouldn't have to. This week's special emotion is scarcity. It's like all you got for the holidays was a nicely wrapped box of what-ifs. We say return that shit to the store and guard against overstimulating yourself. It'll only exacerbate anxiety.

Cancer (June 22-July 22)

Cancer, everyone is having a wonky holiday. You're not being singled out and punished by life. People's egos are getting punctured, and there's a cloud of disappointment shooting bad vibes down at everyone. We see that your good intentions got smacked down; stay rooted in your best hopes, and don't plot revenge.

Leo (July 23-Aug. 22)

For the holidays, Leo, we are gifting you with a pair of boots fashioned from pure will. They're quite heavy and purposeful and will keep you cheerfully grounded at all times. Please enjoy them. You're the only one not having a gloomy holiday, and we say max out your good fortune and look into getting laid.

Virgo (Aug. 23-Sept. 22)

So often, Virgo, the generic revolutionary stance is "No!" And we know you people are true revolutionaries. We also know that deep in your heart you've become a bit weary of shouting "No!" all the time. We're happy to tell you that this week you can find a way to holler a seriously revolutionary "Yes!"

Libra (Sept. 23-Oct. 22)

Libra, this week it's the age-old struggle between good and evil. When things crap out on you, do you turn into a screaming brat, or do you stay connected to that love and strength you've got inside? You can pout, or you can feel proud that the universe has given you the opportunity to rise to a heroic occasion.

Scorpio (Oct. 23-Nov. 21)

Scorpio, you can't control your family. Imagine if you could! Huge industries — therapists, self-help gurus — would be out of business in a flash. As for all the nonfamily people around you, you can't control them either. Bummer. You can only control yourself this week, so do your best to stay in control, OK?

Sagittarius (Nov. 22-Dec. 21)

You are so over this holiday bullshit, Sag. Really, you're not that into it, and you're sort of exhausted. And yet you're maintaining a positive attitude, and you're charming the pants off people with your patented Sagittarian gregariousness. Your patens can't help being the life of the party, even when you'd rather be in bed.

Capricorn (Dec. 22-Jan. 19)

For the holidays, Capricorn, you've been gifted with a magnifying vision. It's quite powerful, and you must read the instruction manual! Put simply, whatever you focus on this week will become insanely magnified. We hope you'll set your sights on the positive and inflate the good in your life.

Aquarius (Jan. 20-Feb. 18)

You're often running around in circles, Aquarius, but generally there's a purpose to your scurrying. Not this week. You're just dashing around like a directionless lunatic. You've simply got to take a breath and do what's necessary to achieve some inner balance. Your brain is a weapon; shut it down and lean on your emotions.

Pisces (Feb. 19-March 20)

Pisces, we have a gift for you. It's the handy number four. When you find yourself floating away from yourself — it happens, right? — we'd like you to visualize yourself as the number four. Don't act like you're too cool for visualization, either. The more you think of yourself as a four, the more solid and sure-footed you'll be this week. ♠

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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I feel ancient, as though I had lived many lives. And may never now know I am a fool Or have done what my karma demands - Gary Snyder

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Love yields to business. If you seek a way out of love, be busy; you'll be safe, then. - Ovid, Remedia Amoris

We can bake another, if you know what is wrong, but I am too distracted from fighting all day long. - Will Odham

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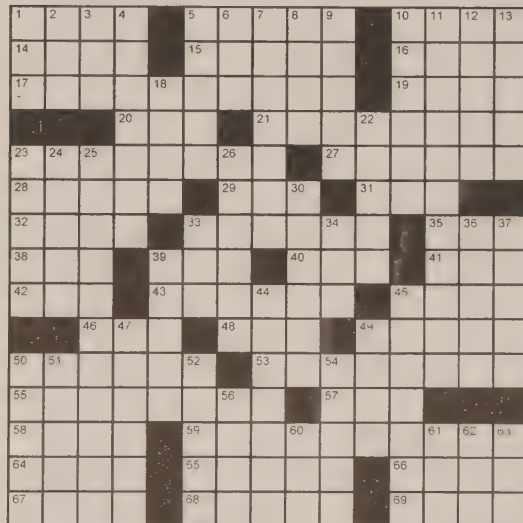


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Across

1. Semester
5. So far
10. Plays a role
14. Type of rug
15. Hillary follower
16. Earl
17. MC's long-lost construction worker son?
19. "Van Lear Rose" singer Loretta
20. Many moons
21. Strong shot
23. One with an eye for beauty?
27. Plastered
28. For the whole world to hear
29. No ____ (caffeine pills)
31. Maine land
32. All ears
33. Remove heirs
35. USMA grads
38. Haitian season
39. Coded plea
40. Pops
41. Top supporter?
42. Republican color
43. ____ of Cancer
45. Leave, slangily
46. Rink floor
48. Jazz Masters Fellowship-awarding org.
49. Sets
50. Pie cracker
53. Without backing, in a way: Var.
55. How some shall remain
57. Five-alarm, say

58. The duck in "Peter and the Wolf"

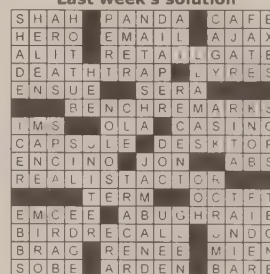
59. Robert's long-lost botanist son?
64. Cookie containers
65. Duck
66. Flair
67. Whirlpool
68. Univ. divisions
69. Endorse

Down

1. ____ Mahal
2. Cheer alternative
3. Type of room or center
4. Reach first base
5. Tasteless
6. Sweet tuber
7. Spanish phonebook listings
8. Unrefined finds
9. Advances to world 8-1, say
10. Lace tips
11. Lucille's long-lost psychic daughter?
12. Past or future, e.g.
13. Church council
18. Annoying thing to be on
22. Drinks for everyone
23. Less cluttered
24. Delight
25. Neil's long-lost gemologist daughter?
26. Light creator
30. Heavenly belt
33. Palme ____
34. Female soldier in WWII

36. Musical quiver
37. You may put all your chips in it
39. Reach second base, perhaps
44. Fog metaphor
45. Bugs with wheels
47. Cornball
49. Tokyo musical genre
50. \$1,000
51. Mad
52. Asked to go out?
54. "Now I see..."
56. It's underfoot
60. Banned insecticide
61. Clay, today
62. Remind and remind and remind
63. Country music channel, once

Last week's solution



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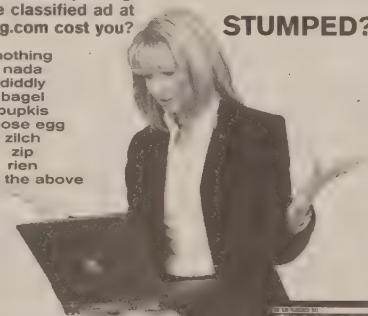
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WOMEN SEEKING MEN

SEXY ASIAN/LATINA/MALE

Seeks benefactor. SAF, 35, 5'4", 128lbs, full lips, almond-shaped eyes, waist-length hair, N/S, seeks mutually beneficial discreet arrangement with PM, 40 to 60, N/S. **✆8969123**

OPERA, THEATRE, ETC.

Attractive and personable SWF, blonde/blue, seeks SWM, 55-70, N/S, companion for San Francisco operas, theatre, etc. Could extend into other activities and venues. Let's explore. **✆895354**

FESTY, FIERY/STYLISH

SP, 33, smoker, lively, intriguing, vulnerable, blunt, sexy, charming, confident. I am the best kind! I am a challenge. Seeking SWH/WM, 25-38, for LTR. **✆8121100** **✆Fien5eyk132**

RESCUE ME!

DWF, with 10 yd. child, N/S, 44, Sagittarius. Seeking SM, 18-65, for romance. Architectural design, driver, graphic artist, and background in premed. **✆367034**

TIME & CHANCE

Female, 31, enjoys tennis, horseback riding, skiing, day trips. Looking for professional, exciting, romantic, well-dressed SWM, honest and sincere, with passion for travel, fun and life. **✆8951712**

SEX FOR THE HOLIDAYS?!!!!

Playful, mischievous, blonde, petite, sexy SWF, 43, seeks arrangement with discreet, gentle, gentleman. Let's celebrate together. **✆856271**

AWAKEN YOUR SOUL

DDF, 46, 5'5", 155lbs, mother with grown children, faith, compassion, strawberry-blond hair, well-educated, business owner, enjoys scenic drives, day trips. Seeking similar gentleman to share life, love, lasting happiness. **✆856651**

CREATIVE ARTS SPIRITUAL

Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9", N/S, race open, who appreciates the arts, and ethnic restaurants, world travel, is open minded and adventurous. **✆711596** **✆Sophia22**

SWEET, PRETTY AND TALENTED

SWF, 46, 5'6", 125lbs, blonde, very attractive, kind, creative, caring and fun, seeks attractive SWM, 45-58, kind, easygoing, financially secure, for friendship, dating and possibly more. In SF only. **✆852980**

ARE YOU AS TIRED OF...

being lonely as I am? SWF, 51, N/S, likes to cook. Seeking an honest, hard-working WM, 50-50, N/S, for fun and friendship. **✆857963**

TAKE A CHANCE

Cute SWF, 31, funny, teacher, loyal, down to earth, seeks a good guy, 28-37, for nice moments, friendship, maybe more. **✆782106** **✆Livia**

VERY CLASSY

Attractive, very independent, college-educated, caring HF, 62, slender, brown eyes, seeks open-minded Catholic man, 70+. **✆961416**

CALL ME

Simple SWF, 24, looking to meet a guy who wants to talk, enjoys dates and more. **✆815363**

WEALTHY SEXY GUY/BOY SOUGHT

Bi female, 5'6", 115lbs, golden brown skin, sexy, fit, beautiful, intelligent and classy, seeking arrangement. Age/race unimportant. Respectful and discreet. **✆760454**

LIGHT-HEARTED

SWF, 46, educated, traveled, fun-loving, N/S, ISO WM, 40-55, N/S, educated, loyal, with sense of humor, who loves arts, hiking, sailing, San Francisco/East Bay area. **✆836947**

LOOKING FOR ADVENTURE

Extremely fit, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. **✆747004**

ATTRACTIVE SWF

Petite, attractive SWF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed A/WM, 55-63, N/S, for LTR. San Francisco peninsula area only, please. **✆51494**

ISO TRADITIONAL MAN

SF, young 50ish, tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, cuddling. Seeking polite, caring, mature, educated, traditional S/DWM, 45-58, 5'11", N/S, light drinker, for friendship and great companionship. **✆660214**

GENTLE BEAUTY SEEMS...

Female, 58, 5'5", blond, intelligent, N/S, easygoing, enjoys academics pursuits, appreciate nature, specially desserts, oceans, and gardens. Seeking man, 48-58, for friendship, maybe more. **✆434857**

ONE AND ONLY

SWF, 54, 5'5", 145lbs, intelligent, warm, romantic, likes music, cooking, movies, reading, walks, natively scenic. Being SF, 33, seeks SM, 25-30, **✆780930** **✆shortyMac2**

MR. RIGHT

There is nothing sexier than a tall, black male with a sensitive side. Honest, caring SWF, 33, seeks SM, 25-30, **✆780930** **✆shortyMac2**

FINDING FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, kind and loyal, works fulltime, searching for one-one relationship with friend, great companion, great lover and kisser, tall, kind, 49+, Latino or caucasian. Serious replies only. N/S, N/Drugs, light alcohol. **✆724691**

ATTRACTIVE LATINA

Attractive DHF, young 57, N/S, H/W-proportionate, very loving, nice personality, kind and loyal, works fulltime, searching for one-one relationship with friend, great companion, great lover and kisser, tall, kind, 49+, Latino or caucasian. Serious replies only. N/S, N/Drugs, light alcohol. **✆724691**

LET'S TAKE A WALK

Attractive SWF, 46, 5', 110lbs, N/S, seeks SWM, 40-55, N/S, who likes ballroom dancing, walking, for possible LTR. **✆787844**

IMMEDIATE

I am looking for an extremely gorgeous, money-tandly endowed older gentleman, who wishes to zealously spoil a most magnificently piece of art can only, **✆787844**

ATTRACTIVE WOMAN

Easygoing, attractive SWF, 74, Libra, N/S, homeowner, seeks easygoing, pleasant WM, 75-80, who shares a penchant for travel. **✆790633**

ARE YOU SPECIAL?

SWF, 67, open-minded, calm, romantic with a sense of humor. Seeks SM, 67-99, who knows where he is going in life. **✆840416** **✆Lyla38**

LET ME ENTERTAIN YOU

Spirited, caring, intelligent, warm SWF, 55, N/S, teaches acting and voice, seeks SWM, 50-70, for possible LTR. **✆91745**

BE A BEAUTIFUL

BF, 47, 5'1", 150lbs, respectful, easygoing, N/D, enjoys walks on the lake, working out, flea markets, dining out, movies, traveling. Looking for a WM, 47-60, friendship first. **✆495447**

EXOTIC

SEXY FILIPINO/SPANISH BENEFACTOR... 5'4", 120lbs, almond shaped eyes, full lips, long hair past my waist, seeks mutually beneficial, discreet arrangement. **✆639115**

PURITTY BUT SEXY

Dancing biophile and world traveler needs a reason to dress up or down. U/R 38+, N/S, N/D, Let's meet for coffee. **✆533564**

REAL CONNECTION

Just looking for a real connection. **✆853567**

BEAUTY AND BRAINS

Call me, **✆853569**

HOW ABOUT A...

mutually beneficial relationship? Generous gentleman, give me a call. I'm 5'2", 98lbs, long hair. I love to party all night, if you know what I mean. **✆812126**

HEY, GUYS

SBF, 5'8", 127lbs, short black/brown, fit, athletic, love hiking, running, exploring, canoeing, and fishing. Seeking active student or PM, 5'11"-6'5", for dating first. **✆282169**

MEN SEEKING WOMEN

BEFORE WE ALIENATE

Cuban SWM, 30, 5'9", 160lbs, Taurus, N/S, movie buff, loves dining out and dancing. Seeking HF, 18-40, N/S, to hit the dance floor with. **✆747586**

SEEKING STAR LADY

Tall, successful SWM, 45, S/Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. **✆301605**

BRAINY, BLONDE, BLUE EYES...

and buff SWM, 37, w/ passion for reading and rare fine gourmet cooking, indie films, animation, simple fun, likeable, witty woman to share new adventures. **✆876659** **✆mrfoos**

LOOKING 4 A FRIEND

SM, 5'4", charming, commitment-minded, ISO SF intelligent, confident, thinks modestly of beauty and wants to learn to love God. Let's talk. **✆873369**

WALKING WITH GIANTS

SHM, 38, a hardcore optometrist & idealistic clinic, insubordinate to a fault - and proud of it. Seeking SF, 33-43, **✆884183** **✆postcholicus magnus**

EROTIC, LIGHT-HEARTED...

Understanding, attractive, college-educated SWMP, 28, light brown/hazel, tan, smooth skin, swimmers' build, D/F-free, N/S, seeks WF, 20-40s, for no-stings attached erotic good times. **✆860206**

SEEKING A SERIOUS RELATIONSHIP

Smart, articulate, educated SAM, 56, seeking SF, 43-57, with similar attributes. Homeowner and financially secure. Enjoys dining out, good conversation, physical fitness, reading, and travel. **✆887016** **✆Donny2**

AVERAGE JOE

SHM, N/S, construction worker, enjoys movies, live music, dancing, beaches. Seeking woman, 21-50, fit, educated, attractive. **✆753888**

FRIENDSHIP AND MORE

SBM, 36, 6'2", athletic, engaged and hard-core. Seeks adventurous, SF into movies, beaches, travel, music, etc. any race, for friendship & possibly more. **✆777028**

HEM TO THE SAN FRANCISCO

SWM, 35, attractive, masculine, with a sense of humor, just moved here from NYC, seeking SF, 25-40, **✆868713** **✆urige**

Considerate, good looking, single, athletic, affluent, well-adjusted 50 y/o male seeking energetic, upbeat, uninhibited woman, 40-60, **✆756506**

LOOKING FOR A HEART...

of gold, SWM, stable financially and emotionally, one woman, financially and loyal, seeking LTR. Redwood City. **✆752544**

ARE YOU THE ONE

An over-educated book lover from East Bay seeking a SF over-educated book lover. Easy to get along, well informed, with a sense of humor. **✆852908**

WINKING/SHIRKING

WM seeking a partner to navigate thru the Bay area, new here/inside in Marin and looking for that special someone to set me up right. **✆866057**

ISO EXOTIC REALITY

SWM, 42, enjoys outdoor activities in all kinds of weather, day or night. ISO fit, active SB/HF, 18-40, who can get up to go. **✆783827** **✆HotNugent**

EASYGOING GUY

39-year-old single attractive white male looking for a female 20-49, that is interested in talking, getting together and possibly more. **✆863022**

GET AT ME

SM, 28, looking for single open-minded female 18-40, for good conversation and just having fun. **✆863452**

SHOULD ADVENTURES!

SWM, 52, great SOH, loves the outdoors, hiking, cycling, camping, and travel. Seeking SF, 33-48, with similar interests. Go ahead... knock me up. **✆792949** **✆longblondelover**

ISO LOVELY LADY

SWM, 67, 5'8", retired, homeowner. I am looking for a lady 50-75, to share my many interests. **✆863882**

REALISTIC ADULT...

Youthful, healthy SWM, 42, 6', 160lbs, brown/blue. Seeking a single independent female, 27-42, not afraid to be herself, for casual dating. **✆867350**

TALL, DARK, & HANDSOME

Financially secure Italian SWM, 43, Pisces, N/S, seeks woman, 20-45, for soulmate in life. **✆856286**

LOOK TO BE NEARBY ON THE MOUNTAIN

SHM, 48, 5'9", 190lbs, smoker, seeks non-maternalistic woman, 20-50, smoker, who desires a new start. **✆86368**

SEEKING OVERNIGHT WY

Attractive, well-built, sensual, uninhibited, easygoing artist type WM, 36, Aries, N/S, seeks WF, 18-48, for fun get-togethers at your place. **✆867558**

EROTIC INTELLIGENCE

SWM, 5'10", 155lbs, brown hair, 60 looks 40, aesthetic, affectionate, emotional, cultural. Active, hiking, travel, good communicator. Seeking positive, healthy, communicative relationship. **✆868766**

SHADYMAN WORLD!

SAF, 56, seeking a serious relationship. Homeowner and financially secure. Enjoy dining out, good conversation, physical fitness, reading, and travel. Prefer someone with similar attributes. San Francisco/Penninsula. **✆868824**

HOW ABOUT A DANCE?

SWM, 20, black, rock, student, Virgo, N/S, works in a home improvement store, loves skiing, rock and country music. Seeking woman, 18-45, for dating. **✆870766**

ARE YOU THE ONE?

SM, 27, 6'3", seeking a special female to enjoy interest with. Someone who enjoys walks on the beach, rock music, evenings in/out, etc. Call me! **✆872142**

HERE I AM

SM, 45, 4'8", love music, theater, literature, published writer, ISO attractive 35+ woman with charm/grace/45+, who appreciates humor, irony and romance. LTR? **✆861032**

IT'S WORTH IT!!!

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SM, 6'1", 200lbs, athletic build, enjoys reading, movies, travel, arts, music in spare time. Seeking attractive, down-to-earth female w/great SOH. **✆859990**

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SHM, 28, 5'7", 170lbs, smoker, loves to party. Seeking woman, 18-65, for friendship, possibly more. **✆771405**

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SWPM, 43, 5'7", brown eyes, Virgo, seeks attractive SWF, 25-45, nice smile, for coffee, friendship, possible LTR. **✆899017**

LOOKING FOR A

SAM, seeks female for friendship and possibly more. My personality is like 20s, but not immature, casual, a bit shy. **✆854428**

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Good-looking, athletic SM, 39, Scorpio, smoker, seeks woman, 18-44, any race, for friendship, possible marriage. **✆709858**

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Laidback SWM, 46, N/S, originally from Michigan, likes to talk, has lived overseas, seeks SWF, 22-60, N/S, who likes to have happy conversations. **✆767994**

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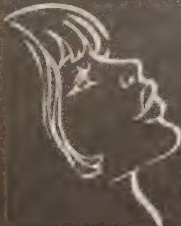
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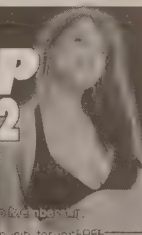



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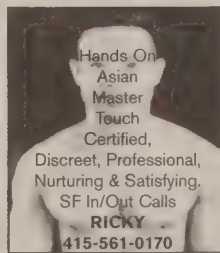
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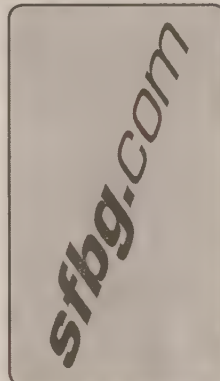
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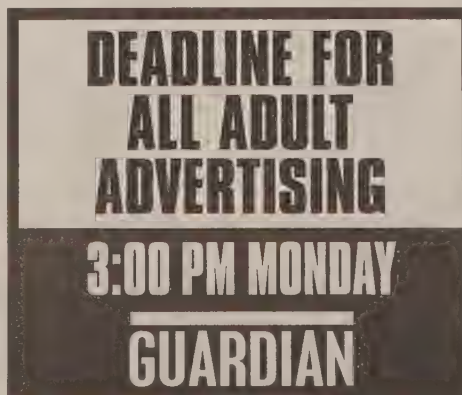
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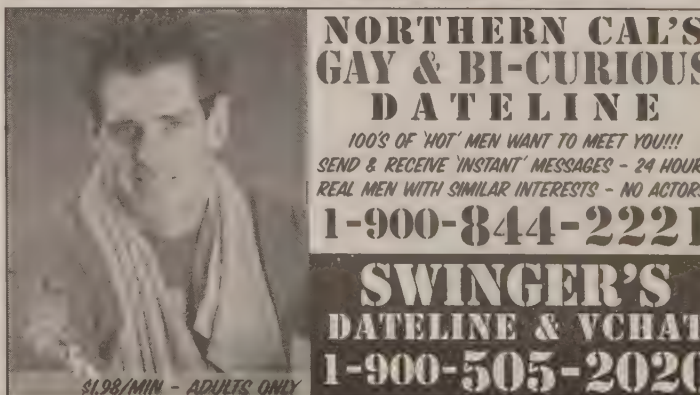
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First Place: \$250 Gift Certificate
Second Place: \$150 Gift Certificate
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The first-prize entry will also be published in the Feb. 22, 2006, issue of the Bay Guardian; second- and third-prize entries will be published online at sfbg.com.

RULES

Please read the rules thoroughly.

Contestants should enter one manuscript only. The manuscript must be the original work of the contestant, unpublished (and not under consideration for being published); typed and double-spaced on one side of 8.5-by-11-inch paper; and no longer than 2,000 words. Contestants must submit two (2) copies of the manuscript, with an entry form affixed to the back of page 1 of the first copy. Name and copyright markings must be omitted from the second copy, which will go to screeners and judges anonymously. Do not send originals; no entries will be returned. Bay Guardian staff members and freelancers who have contributed more than one article since Jan. 1, 2005 are not eligible to enter. Copyright remains in the name of the author, but the Bay Guardian reserves the right to publish winning entries in the Feb. 22, 2006, issue of the paper and to reproduce them electronically online.

All entries must be in the San Francisco Bay Guardian office by 5 p.m. on Monday, Jan. 9, 2006. Winners will be notified by Feb. 15, 2006, and announced in the Feb. 22, 2006, issue.

Mail or deliver entries to:
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